VOB 3833

SECOND EDITION.

BARNES & MULLINS'S

IMPROVED METHOD

for the

GUITAR

OP 100

By

ERNEST SHAND

PUBLISHED BY
BARNES & MULLINS,
BOURNEMOUTH, W.

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Price 5/- nett.

Preface to Second Edition.

After this method had been published, it was shown to me by various Professors and Teachers of the Guitar, that the preliminary exercises were too difficult for the average beginner. I have endeavoured to rectify this, and have written twenty-three New Progressive Exercises for that purpose. They will be found exceedingly easy, and only very gradually increase in difficulty. I wish to take this opportunity to call attention to Mr. FROANE's little handbook, "The Guitar and how to Study it." It will be of great assistance to the earnest student of this method.

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List Nº 11.

Thematic List
of
BANJO SOLOS.
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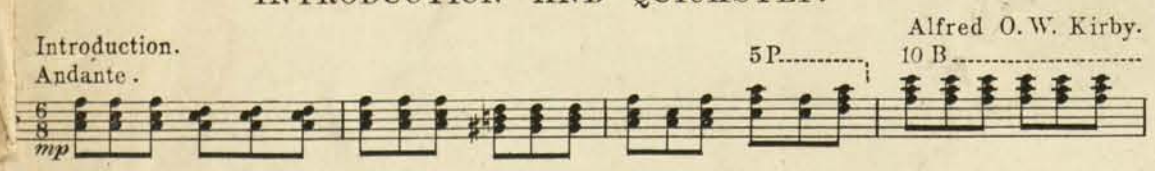
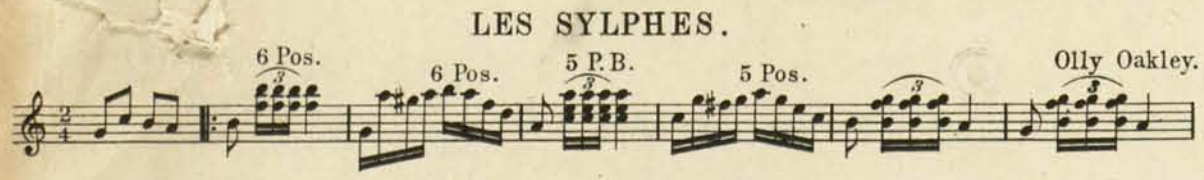
INTRODUCTION AND QUICKSTEP.

Alfred O. W. Kirby.



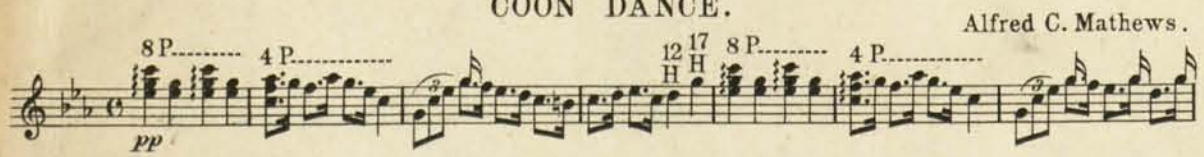
LES SYLPHES.

Olly Oakley.



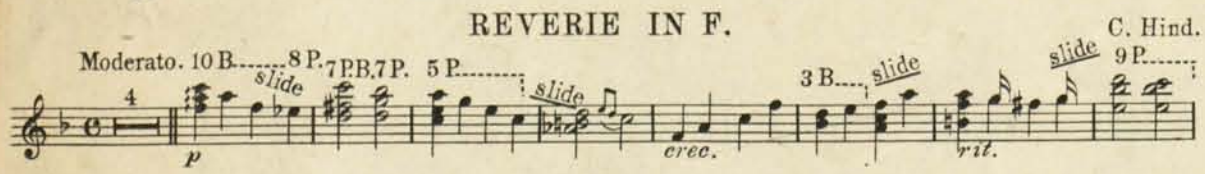
COON DANCE.

Alfred C. Mathews.



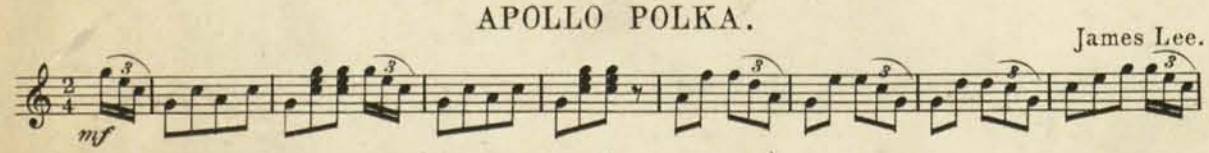
REVERIE IN F.

C. Hind.



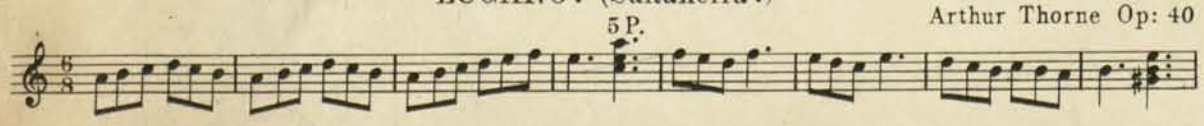
APOLLO POLKA.

James Lee.



LUGANO. (Saltanella.)

Arthur Thorne Op: 40



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List Nº 12.

Thematic List
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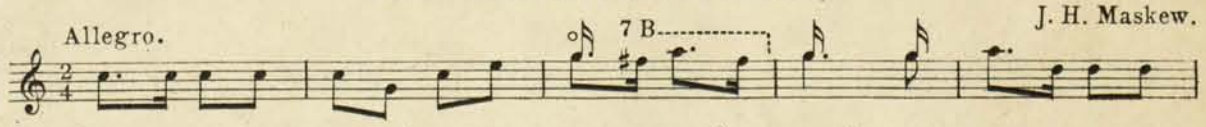
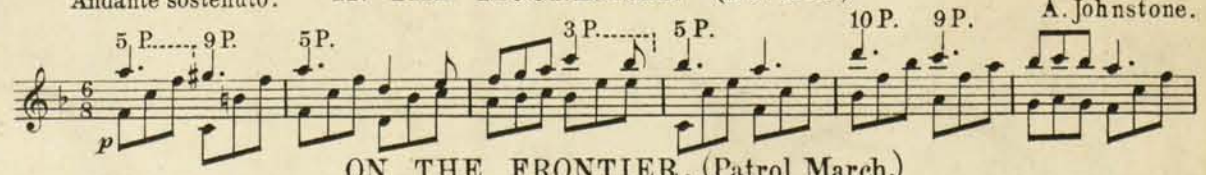
THE ALBURY. (Polka March.)

J. H. Maskew.



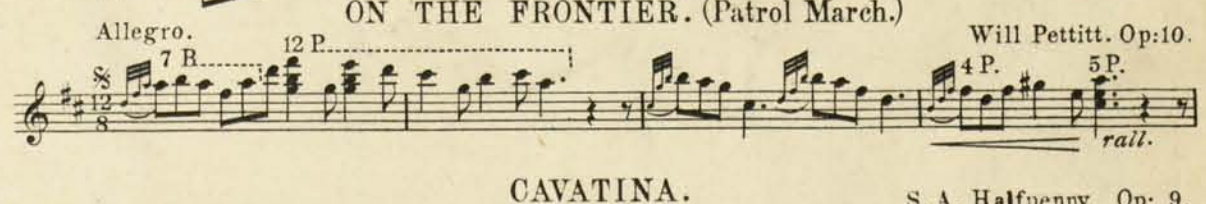
IN THE MOONLIGHT. (Reverie.)

A. Johnstone.



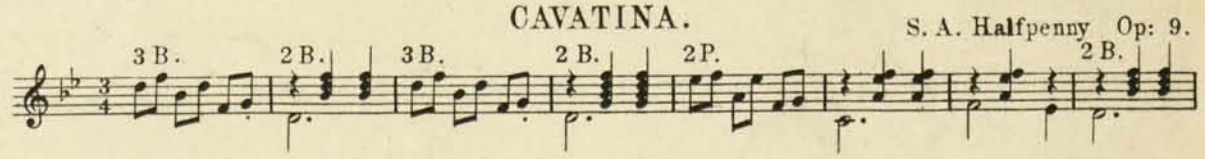
ON THE FRONTIER. (Patrol March.)

Will Pettitt. Op:10.



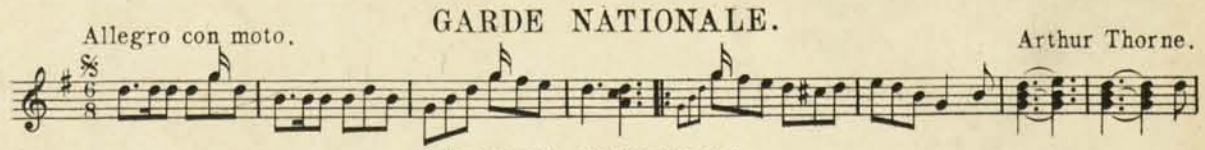
CAVATINA.

S. A. Halfpenny Op: 9.



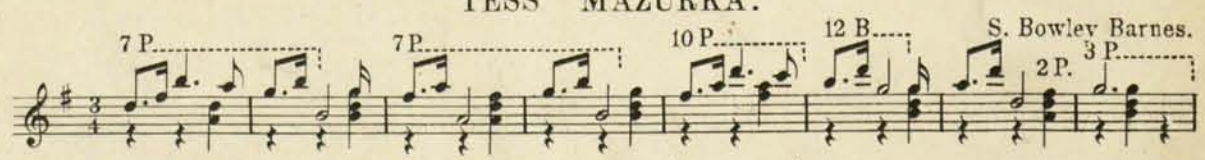
GARDE NATIONALE.

Arthur Thorne.



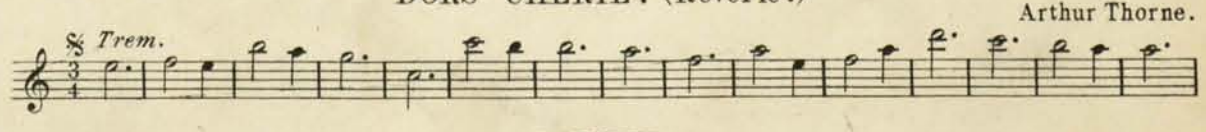
"TESS" MAZURKA.

S. Bowley Barnes.



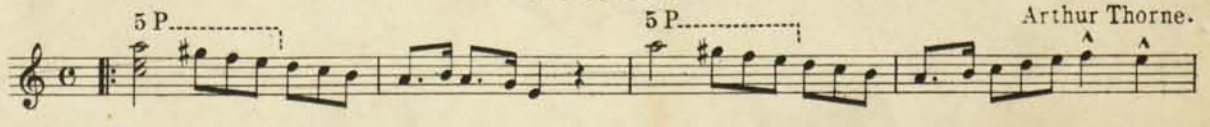
DORS CHERIE. (Reverie.)

Arthur Thorne.



PSYCHE.

Arthur Thorne.



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IMPROVED

METHOD FOR THE GUITAR.

Author's Preface.

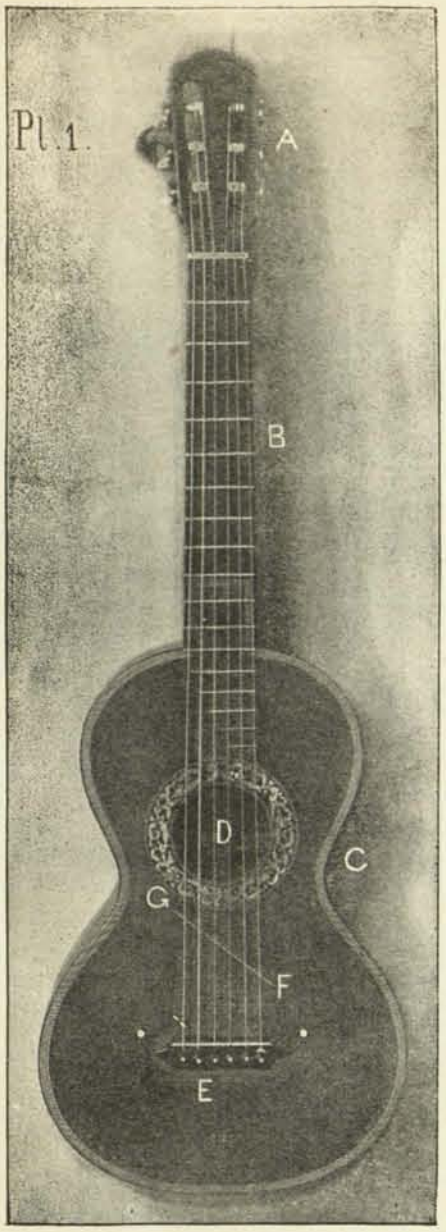
IN presenting this method to the public, it is with the impression that although there are a great many such works already issued, they are either incomplete or old-fashioned, or both. In respect of being old-fashioned, so many new ideas have been created and old ones discarded, that an old-fashioned method is practically useless.

The Author has endeavoured as much as it lay in his power, to make each exercise a tuneful one, and each explanatory note, short and concise, so that the student may be interested. He is indebted to MR. A. FROANE for the examples 5 to 27. The Author has been content to explain in this method only the effects obtainable on the guitar when tuned in its original manner. The only alteration the great masters indulged in was to lower the low E string to D and occasionally raise it to F. But as for tuning the whole instrument differently, it was never thought of.

The difficulties of the guitar, are not so great as some people imagine. With a little natural talent and close application, anyone may overcome those difficulties which at first sight appear so formidable.

ERNEST SHAND.

LONDON.
1896.



A—The Head.
B—The Fingerboard.
D—The Sound Hole.
E—The Bridge.

THE MANNER OF HOLDING THE GUITAR.

THE most convenient way of holding the Guitar is to have a stool for the left foot, the part C resting on the left knee, the opposite side of the Guitar resting against the chest; the left hand can then move freely up and down the fingerboard.

The neck should rest firmly on the thumb, and the further it is towards the top of the thumb the greater freedom will be allowed the fingers. If the neck is resting flat in the hollow between the thumb and 1st finger---as is very often done—the fingers are restricted, and have not natural play. But the position is often altered to obtain certain chords and to enable the use of the thumb.*

The 4th finger of the right hand should be placed on the sounding-board at about F. It is a support to the hand, and enables the fingers to move freely. Later on it will be shown that at times in certain passages, it is advisable to lift it up, but for the beginning, let it remain down. The position of the hand should be in the angle G to F.

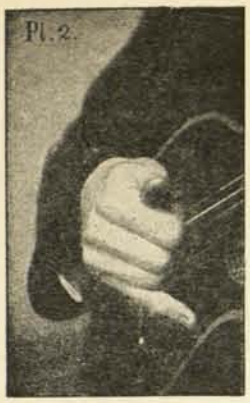
Let me advise the student to get a good guitar at the beginning. Do not be under the popular impression that anything is good enough with which to commence. A good instrument is essential, and never deteriorates by being played upon. A common one, on the other hand, is impossible to tune correctly.

Lacote was the best maker of Guitars; and many good instruments can be found amongst old French, Italian and Spanish models.

ON THE RIGHT HAND.

It is wrong to give as a fixed rule that the thumb is used for the three covered strings, and the 1st, 2nd and 3rd fingers for the 3rd, 2nd and1st strings. Though that method is often employed, it is by no means a fixed rule. The third finger is the weakest and most unruly of all, so it is seldom employed, except in the case of a chord of four or more notes. The thumb, 1st and second being the most important factors. In striking with the thumb, let the string be struck firmly, but let the thumb travel directly to the next string and remain resting upon it. This method gives a more sonorous tone to the bass strings than when the thumb is raised after striking. Keep the thumb quite straight, not curved in any way. In certain cases it is advisable to raise the thumb after striking, both in chords and in single notes, especially in quick passages and in the repetition of bass notes, in which case the first method would be laboured. But avoid getting the thumb *underneath* the string or it will jar. Always bear in mind this fact, that *the strings should vibrate from side to side, and not up and down.* Direct the fingers to the middle of the palm of the hand, and the thumb towards the next string, which, in so doing, crosses over the 1st finger.

* Ferdinand Sor never used the left thumb, Guiliani, and others, did.



The correct position of the Hand after striking a Chord.

It is a very easy matter to claw the strings, and pull them up, so that when the fingers have left the strings, the thumb and fingers meet together *(see Plate* 3). The result is, the strings jar—which of all things is to be avoided. The joints next to the nail want to be limp, not *rigid*, and the rest of the finger as little curved as possible. The hand should be in the position of the angle G to F *(see Plate* 1*)*.

ON FINGERING.

Signs for Left Hand				Right Hand.				Positions & Frets.
×	....	....	thumb	^	....	....	thumb	I.
1	....	....	1st finger	·	....	....	1st finger	II.
2	....	....	2nd ,,	··	....	....	2nd ,,	III.
3	....	....	3rd ,,	···	....	....	3rd ,,	IV.
4	....	....	4th ,,					V., etc.
o	....	....	Open string					

The wrong position.

The tips of the fingers of each hand are used, those of the left hand pressed very firmly between the frets, but close to the fret, producing the note desired. Perhaps in striking a note it jars, and having discovered it is not caused by the instrument, or the right hand, move the finger of the left hand nearer the fret above (*see Plate* 4).

CHORDS.

In striking a chord, or the component parts of a chord, always place the fingers of *both hands* in position *first*. That is to say, prepare, with both hands, for what notes are coming, whenever it is possible.

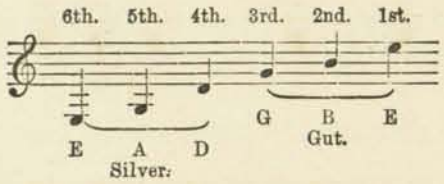
The notes of a chord should seldom be struck all at once by the right hand, but the fingers placed on the strings preparatory to striking, then raised one after the other quickly. This gives a harp-like effect, which greatly enhances the beauty of a common chord. The sign ⌇ is used when the notes are to be even more spread out.

"The Guitar, and how to Study it," by Arthur Froane, should be read in conjunction with this method. Price 1/- nett; Publishers, Barnes & Mullins, Bournemouth W.

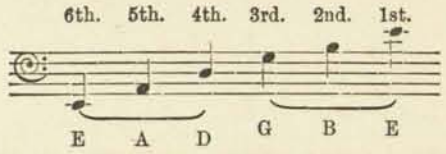
THE GUITAR has six strings—three gut and three wire-covered silk (generally termed silver). The three gut strings are the highest in pitch, and the three silver are the lowest.

They are tuned in 4ths, with the exception of the interval between the 3rd and 2nd string which is a 3rd.

The strings are named E, A, D, G, B, E. The lowest E is the sixth string; and the high E—the gut—is the first string.



Notes played on the Guitar *sound* an octave lower than they are written. So if the Guitar is tuned by the piano, the actual sound would be:



A simple method of tuning the Guitar is first to tune the lowest string E to the corresponding note on the piano, or by a pitchfork, then place a finger on the 5th fret (*) which makes the note A. Tune the next string (the 5th) in unison.

The same process is applied to the next two strings—the 5th and 4th. On the 3rd string—G—place a finger on the *4th fret* and tune the 2nd string in unison. Upon the second string the original process is repeated, namely, place a finger on the 5th fret and tune the 1st string—E—in unison.

The beginner will now find his Guitar *approximately* in tune. For, as a matter of theory it should be *perfectly* in tune, yet as a matter of fact it is occasionally not so. And the reason is that the strings are not always true, and at other times the fault may be caused by the frets.

Therefore, having got the Guitar approximately in tune by the preceeding method, strike the 6th and 1st strings together. They should be two octaves apart. Place a finger on the 2nd fret of the D string (4th) and strike it. It should be a perfect octave from that note to the 1st string or to the 6th string. There are now three strings in tune--the 6th, 4th, and 1st. Place a finger on the 3rd fret of the low E string (6th) and strike the G string (3rd) with it, which should be an octave higher. Lastly, place a finger on the A string (5th) on the 2nd fret and strike the B string (2nd) with it, which should be an octave higher, and the process is complete.

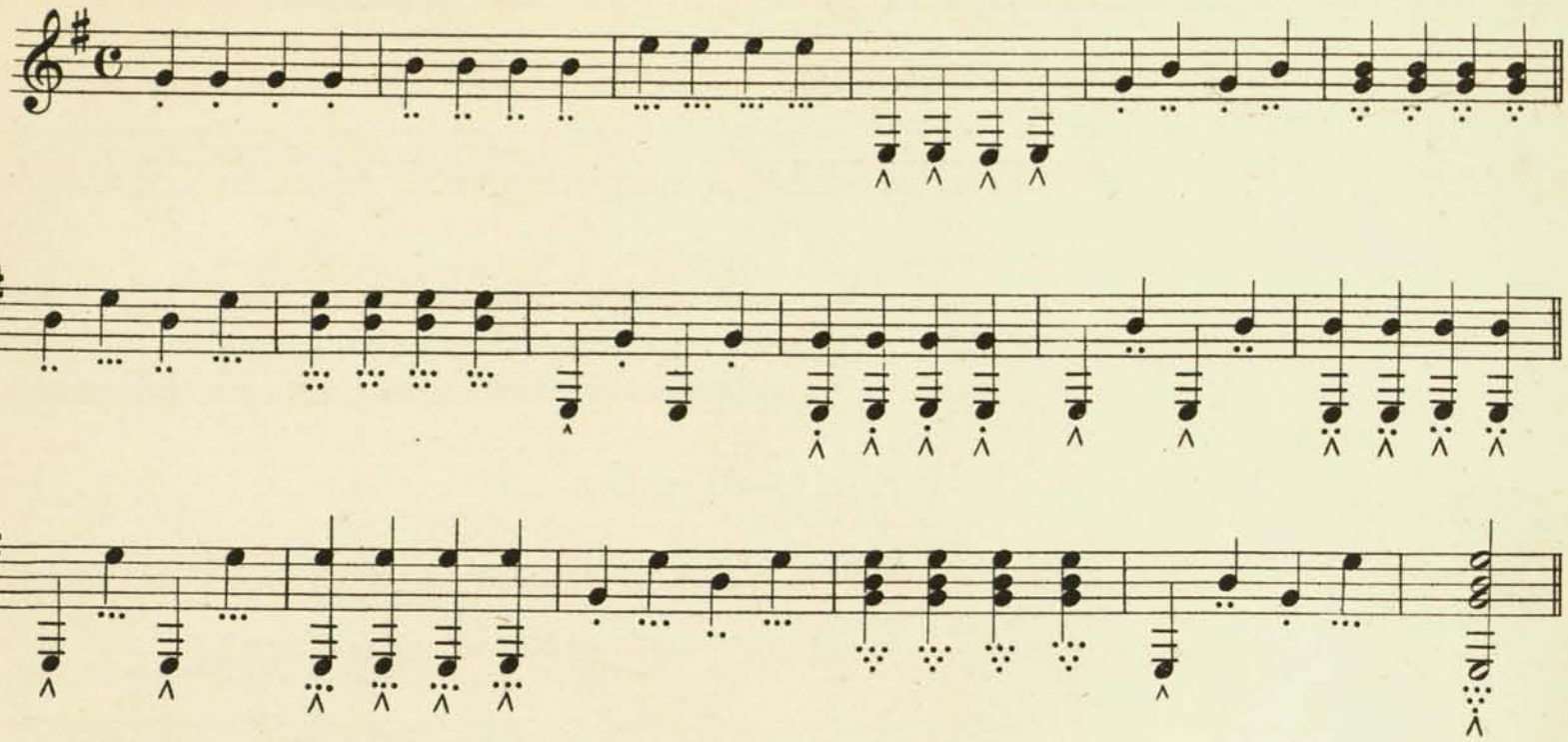
The 6th, 3rd, 2nd and 1st strings struck together make the chord of E minor. By placing fingers on the 2nd frets of the A and D strings, a full chord of E minor is obtained.

There are many ways of tuning the Guitar, which will eventually disclose themselves to the student but these two examples will suffice.

* The finger of the left hand is not placed *on* the frets named, but always a little below, nearly *between* two frets, but nearer the one named.

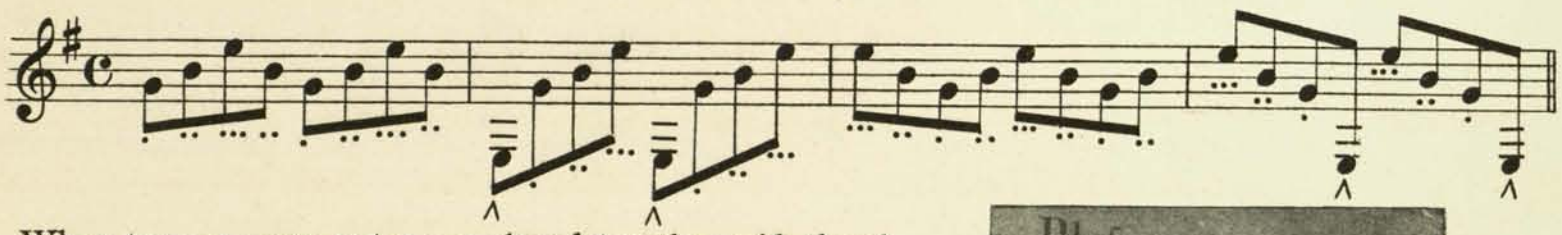
On the Open strings.

Ex: 1.

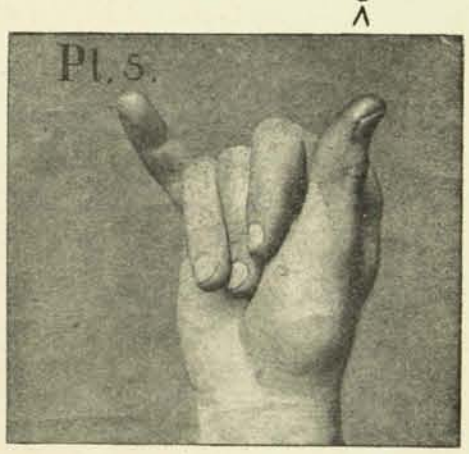


Every time in striking let the first finger cross underneath the thumb. After it has struck the note the 1st finger of the R.H. should hit the top of the ball of the thumb. The 2nd finger should do the same, and the 3rd should hit the middle of the palm. The thumb after striking, single bass notes to rest on the next string. See Plate 5.

Ex: 2.



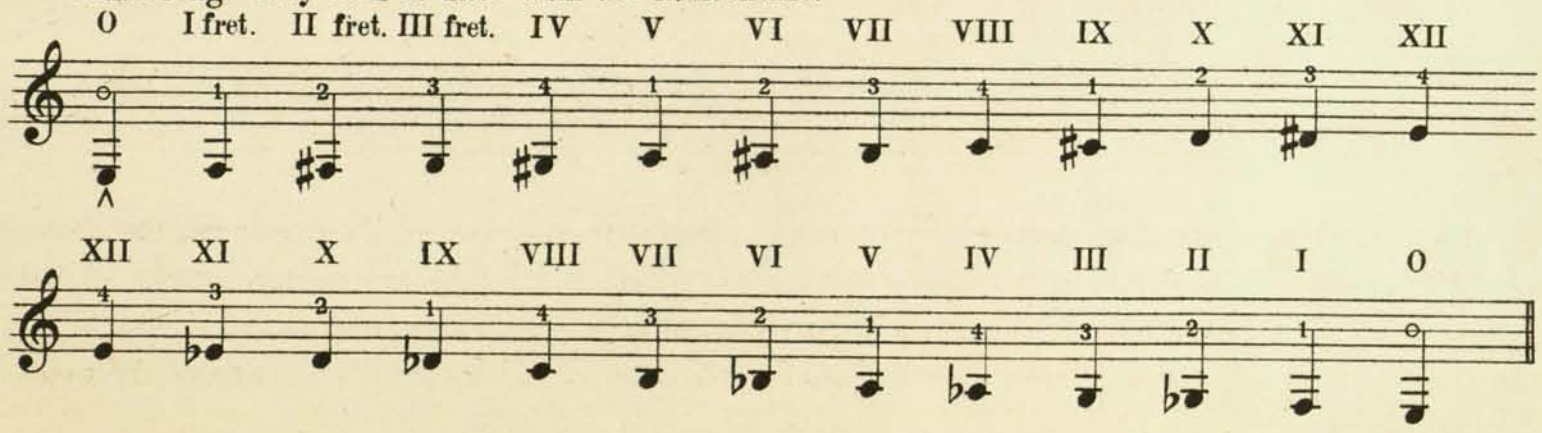
When two or more notes are played together with thumb and 1st or thumb 1st, 2nd & 3rd, the thumb crosses over the 1st finger above the first joint.



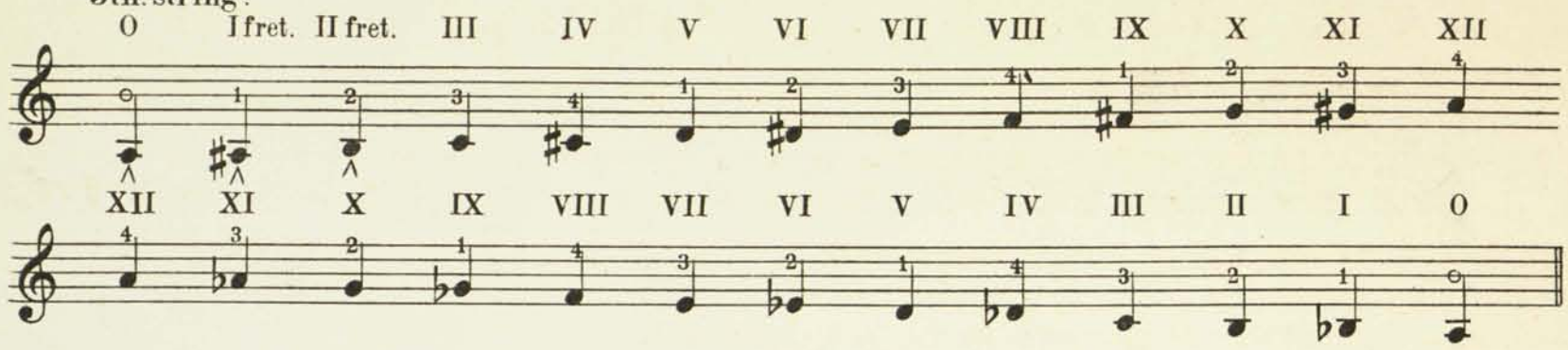
The 12th fret of the Guitar is the octave of each string.

6th string. Play each of these with the R.H. thumb.

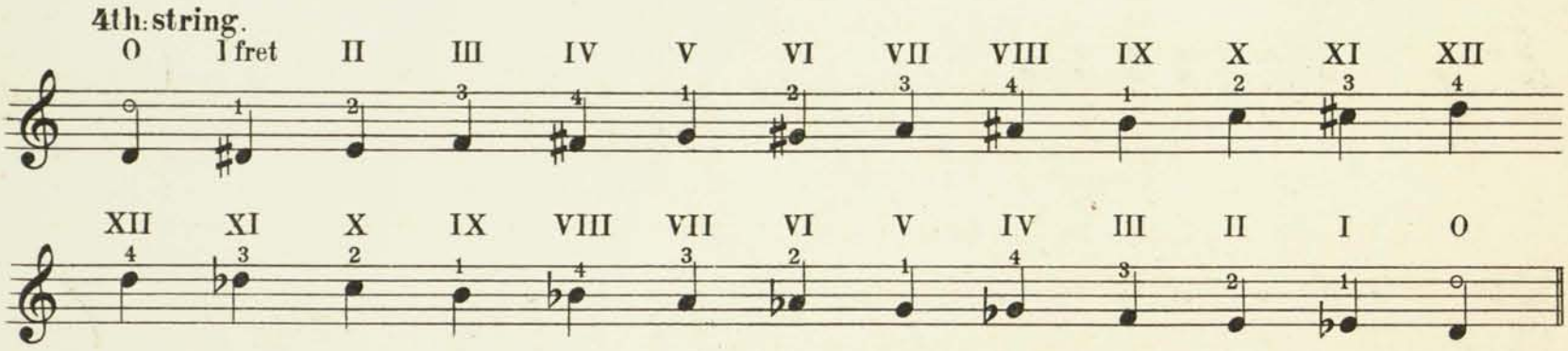
Ex 3.



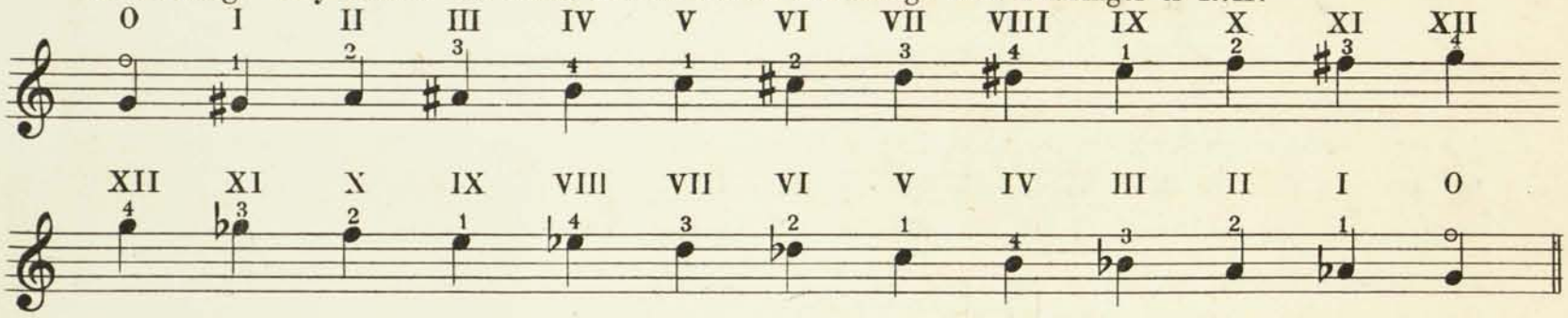
5th: string.



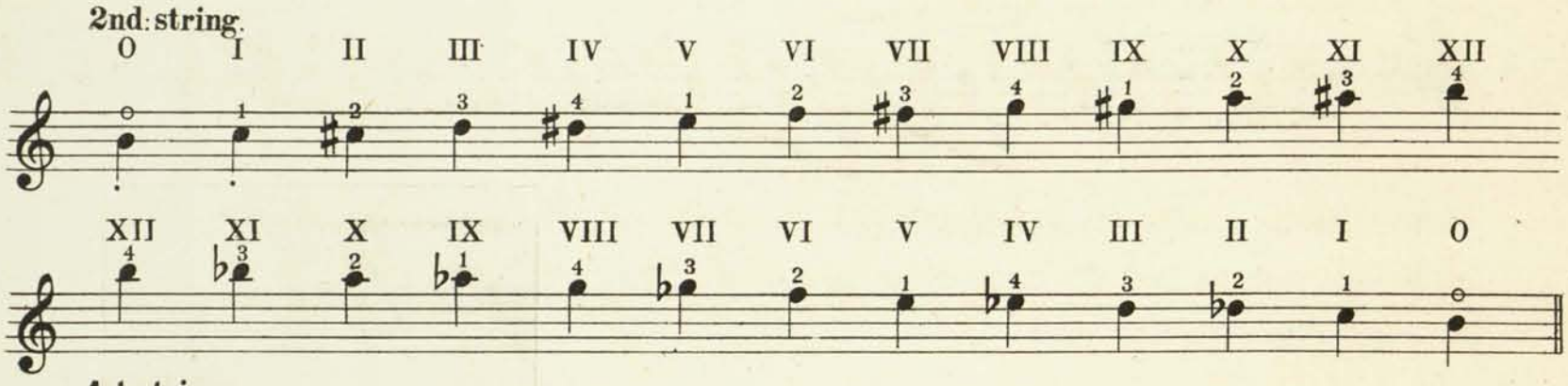
4th: string.



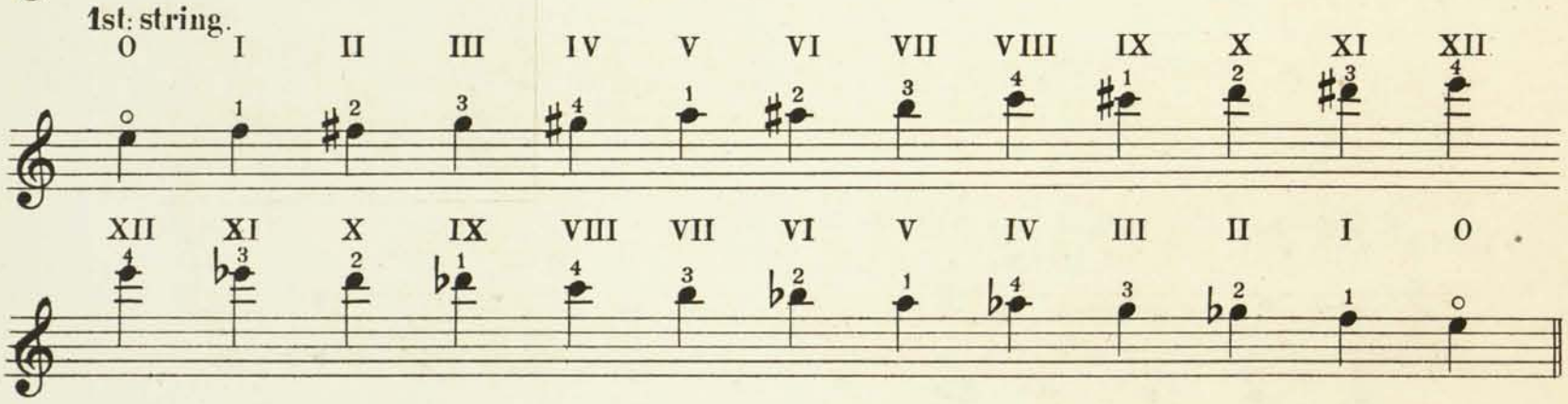
3rd: string. Play each of the notes on 3rd: 2nd: & 1st: strings with 1st: finger of R.H.



2nd: string.



1st: string.



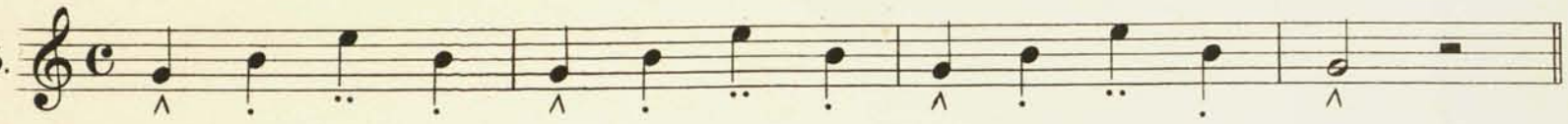
A knowledge of the finger-board is of course, absolutely necessary. By practising the above, considerable benefit will be derived. It enables the student to place his fingers on any note or chord in any position without hesitation. If the student, when practising the above, will suddenly stop in the middle of a string, and ask himself what note that is, he will soon obtain a complete grasp of the notes on the finger-board.

The following 22 Exs: are written partly for the purpose of giving proper use and flexibility to the R. H. but more especially to show the students the correct way to approach pulling a chord, by playing the notes forming a chord slowly, as an arpeggio, and gradually increasing the speed till the effect of a chord is produced Not only speed but accent has a great deal to do with this.

In Ex: 5 place thumb, 1st & 2nd fingers on strings before pulling them, do this at the beginning of each bar. When striking with the thumb raise it to the middle joint of 1st finger and let it remain there until next wanted Let the 1st joints of 1st & 2nd fingers be limp and bent a little inward, not hooked on to the strings with the 1st joint held stiff.

A chord is always played on the Guitar in an Arpeggio manner.

Ex:5.

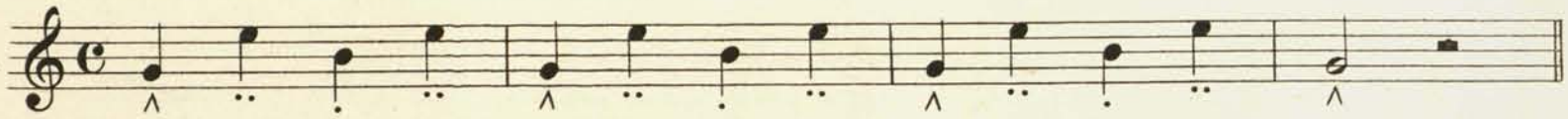


In Ex: 6. play the same as the 1st but quicker and smoother. Place ∧ . & .. fingers on before pulling on the 1st & 3rd beat.

Ex: 6.

In Ex: 7. place thumb and 2nd fingers only on strings before pulling. Raise the thumb always after striking unless told to the contrary.

Ex: 7.

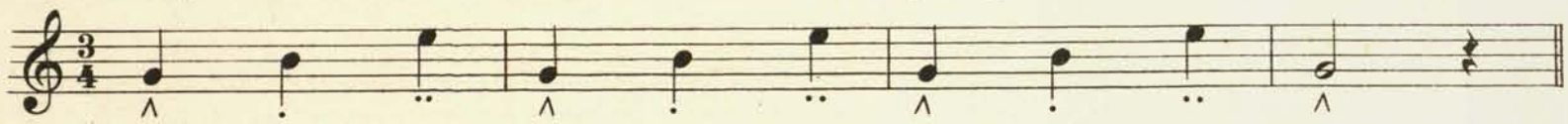


Ex: 8. same as Ex: 7. only quicker.

Ex: 8.

In Ex: 9. place thumb 1st & 2nd on G. B & E. before pulling them, at the beginning of each bar.

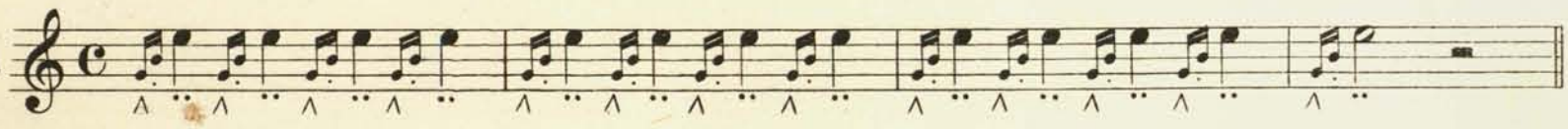
Ex: 9.



Ex: 10.

In Ex: 11. place thumb, 1st & 2nd fingers on strings before pulling them on 1st 2nd 3rd & 4th beats. Play the two small notes quickly and let the accent be on the principal note E.

Ex: 11.

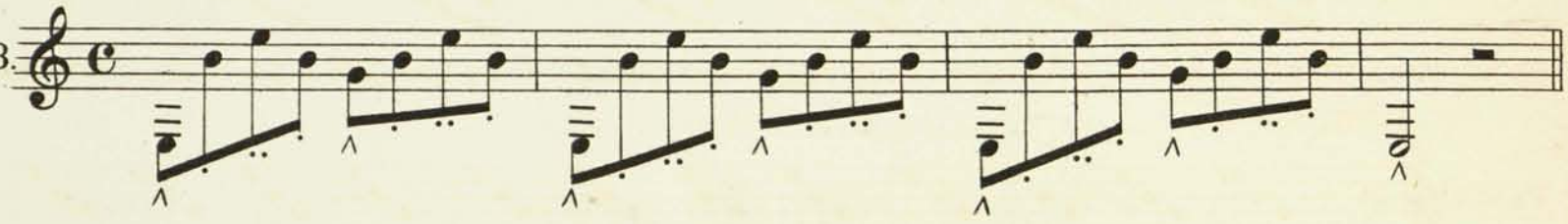


Ex: 12. is pratically the same as Ex: 11 as all chords on the Guitar are arpeggio, but it must be remembered that though the accent comes on the top note: the first note G, *must be played on the beat.*

Ex: 12.

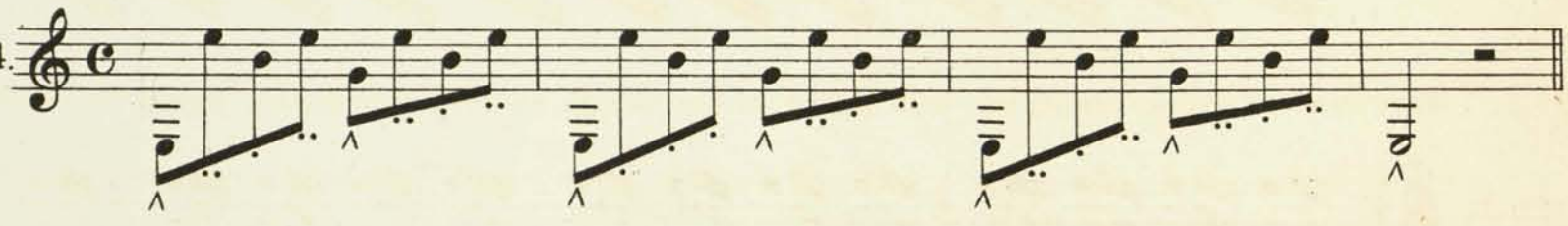
In Ex: 13. place thumb 1st & 2nd fingers on strings before pulling on 1st & 3rd beat, slide the thumb on to the A string after pulling low E string. Raise thumb after pulling G string.

Ex: 13.



Same as above but place the thumb & 2nd: finger only on 1st: & 3rd: beats.

Ex: 14.



In Ex: 15. place thumb, 1st & 2nd fingers on before pulling on 1st 2nd 3rd & 4th beats, slide thumb after pulling low E.

Ex: 15.

Same as above. Make the accent on the low E.

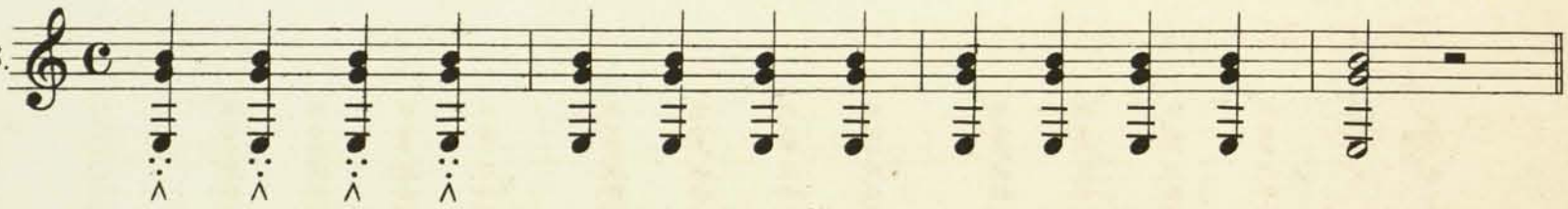
Ex: 16.

Same as above, only make the accent on the top note B. Play this Ex: twice, first: sliding the thumb on to A string, next time raising it.

Ex: 17.

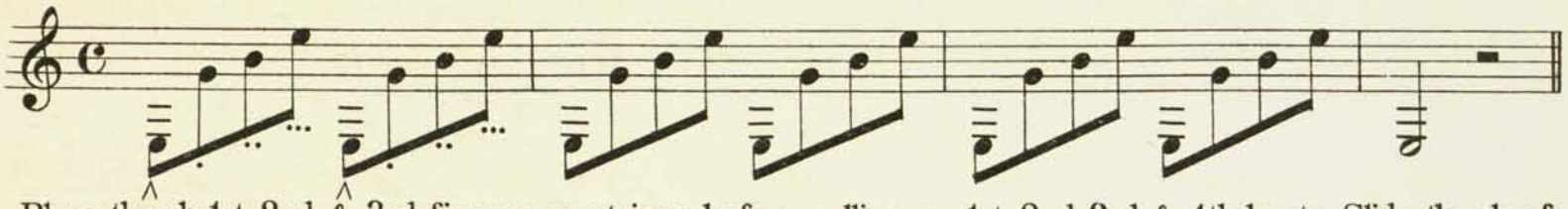
Play exactly in the same way as above, but the low E comes on the beat not before it. Practise it both ways both raising and sliding the thumb.

Ex: 18.



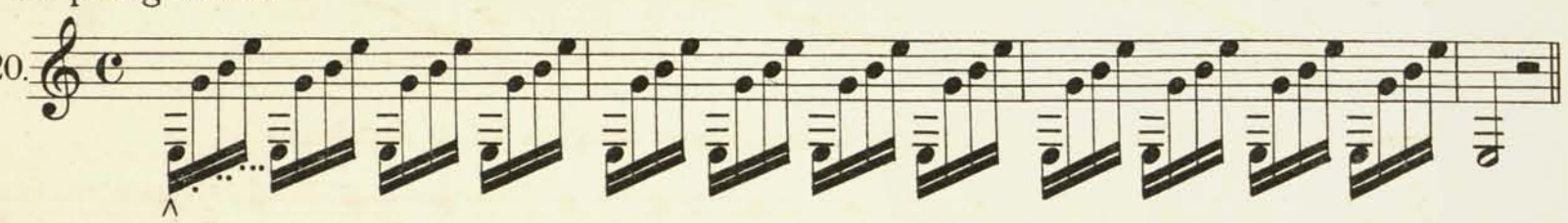
Place thumb, 1st: 2nd: & 3rd: fingers on strings before pulling on 1st: & 3rd: beats. Slide thumb after pulling low E.

Ex: 19.



Place thumb, 1st, 2nd: & 3rd: fingers on strings before pulling, on 1st: 2nd: 3rd: & 4th: beats. Slide thumb after pulling low E.

Ex: 20.



Play in same way as above but with accent on top note E. Practise first raising thumb then sliding it.

Ex: 21.

Play exactly like the preceding Ex: the accent coming on the top note. But remember that the low note must each time be played *on* the beat not before.

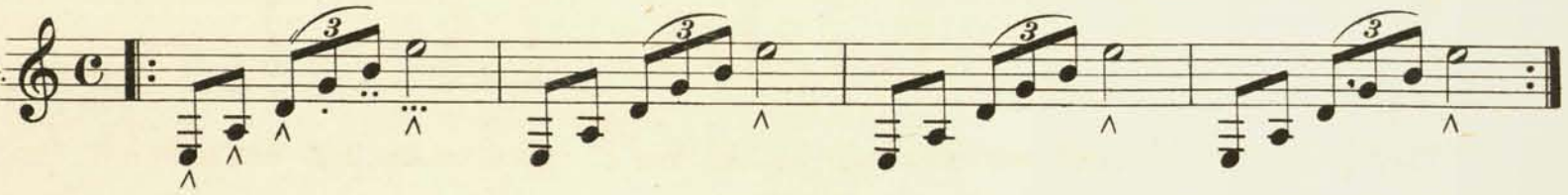
Ex: 22.

Let the thumb slide from the low E on to the A, from A on the D string, but after leaving D raise to rest on middle joint of 1st finger.

Ex: 23.

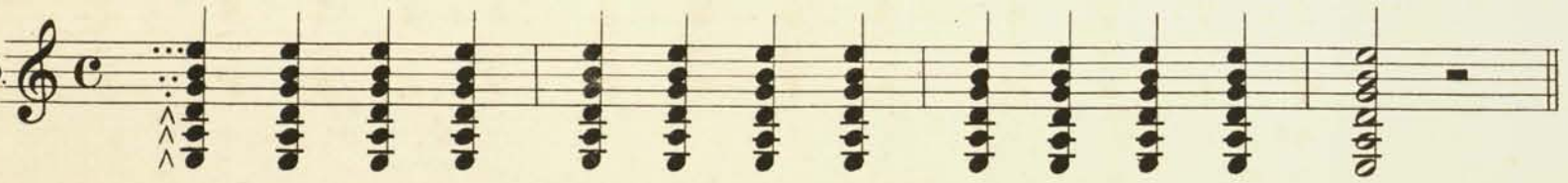
Accent the top note, gradually increase the speed until the effect of an arpeggio chord is obtained.

Ex: 24.



Play arpeggio with accent on top note.

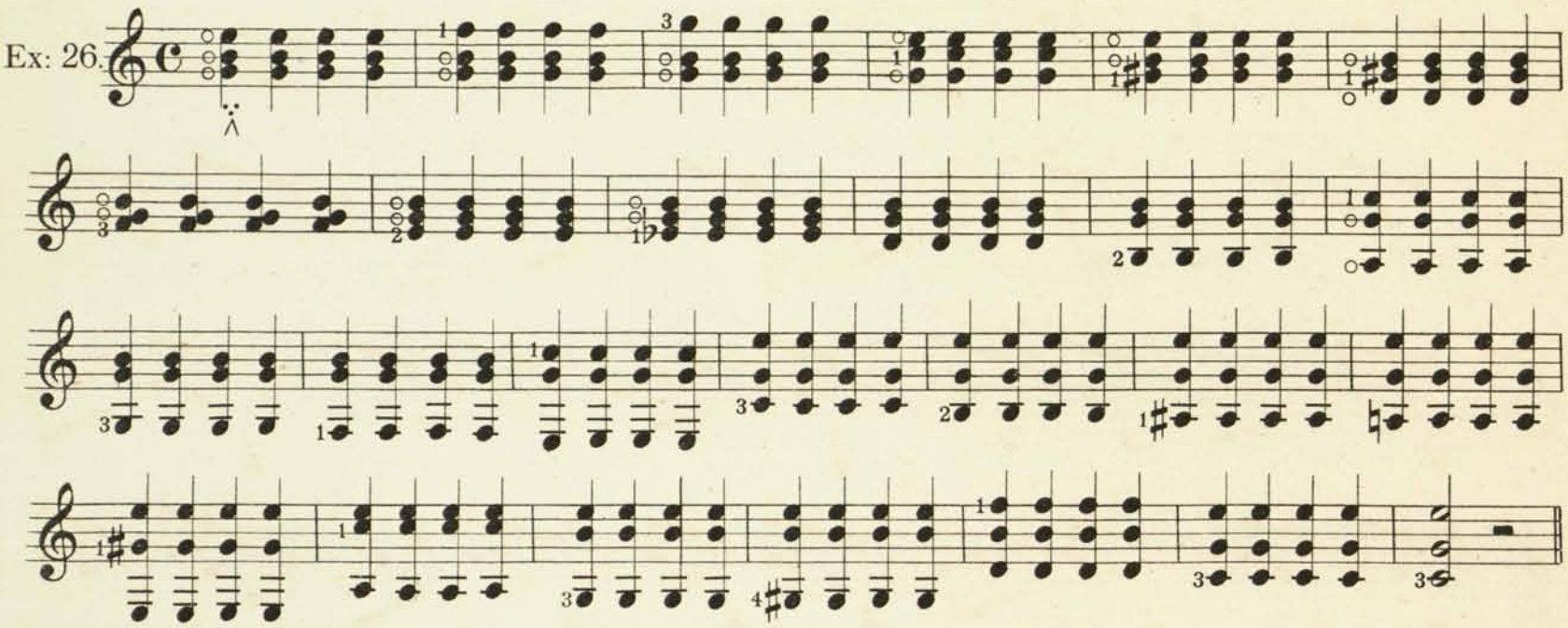
Ex: 25.



Exercise for pulling chords of 3 notes with thumb, 1st: & 2nd: fingers of R.H. using either open strings or only one finger of L.H. Chords of 3 notes, *on whatever strings,* are played with ∧ . .. fingers of R.H.

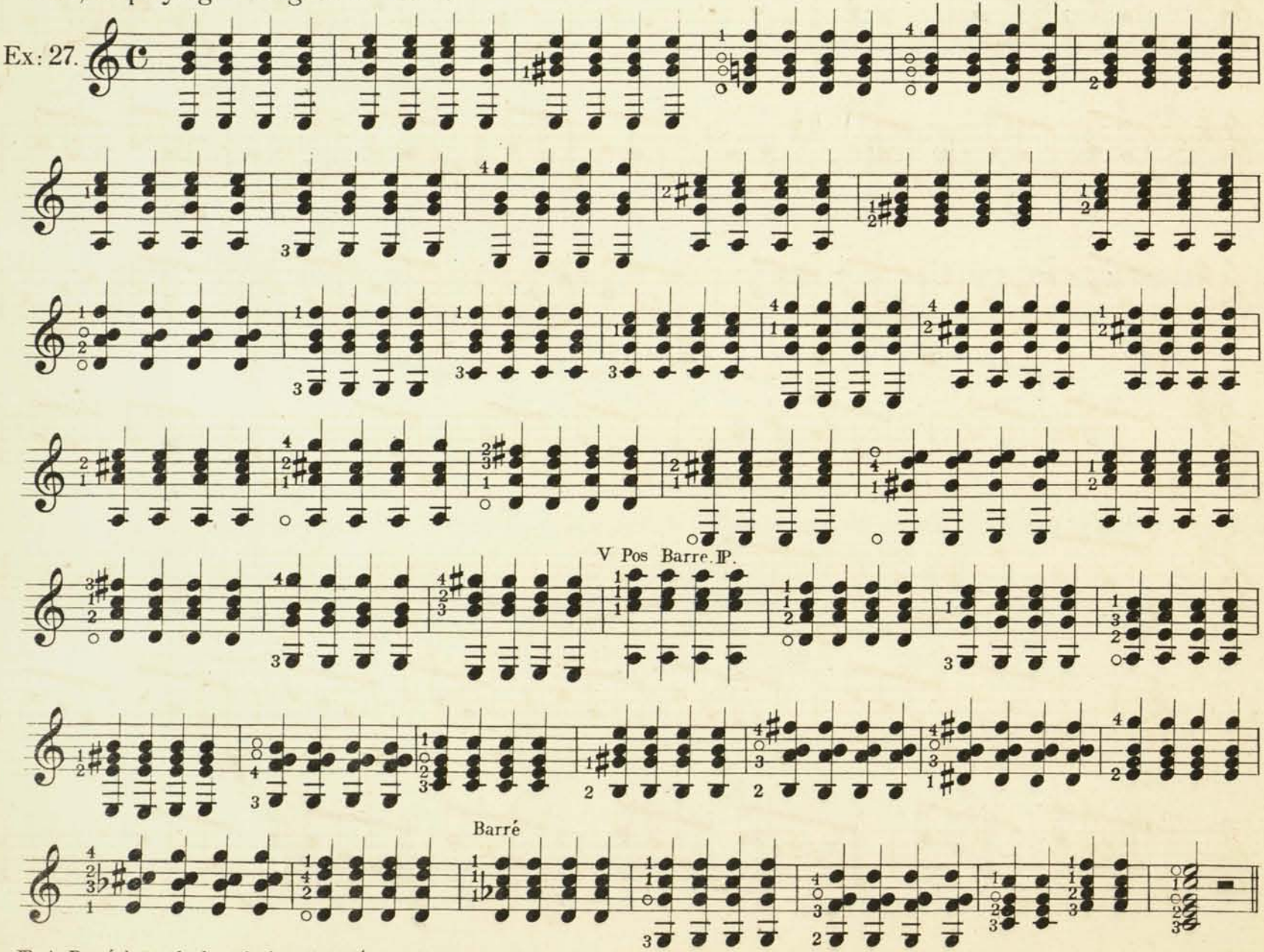
Do not raise the fingers from the chords suddenly. If so, a dead sound is the result. Let them remain on the strings for the full value of the notes.

Ex: 26.



Chords of 4 notes with thumb, 1st: 2nd: & 3rd: fingers of R. H. and using 1 or 2 fingers of L.H. and later, employing 3 fingers of L. H.

Ex: 27.

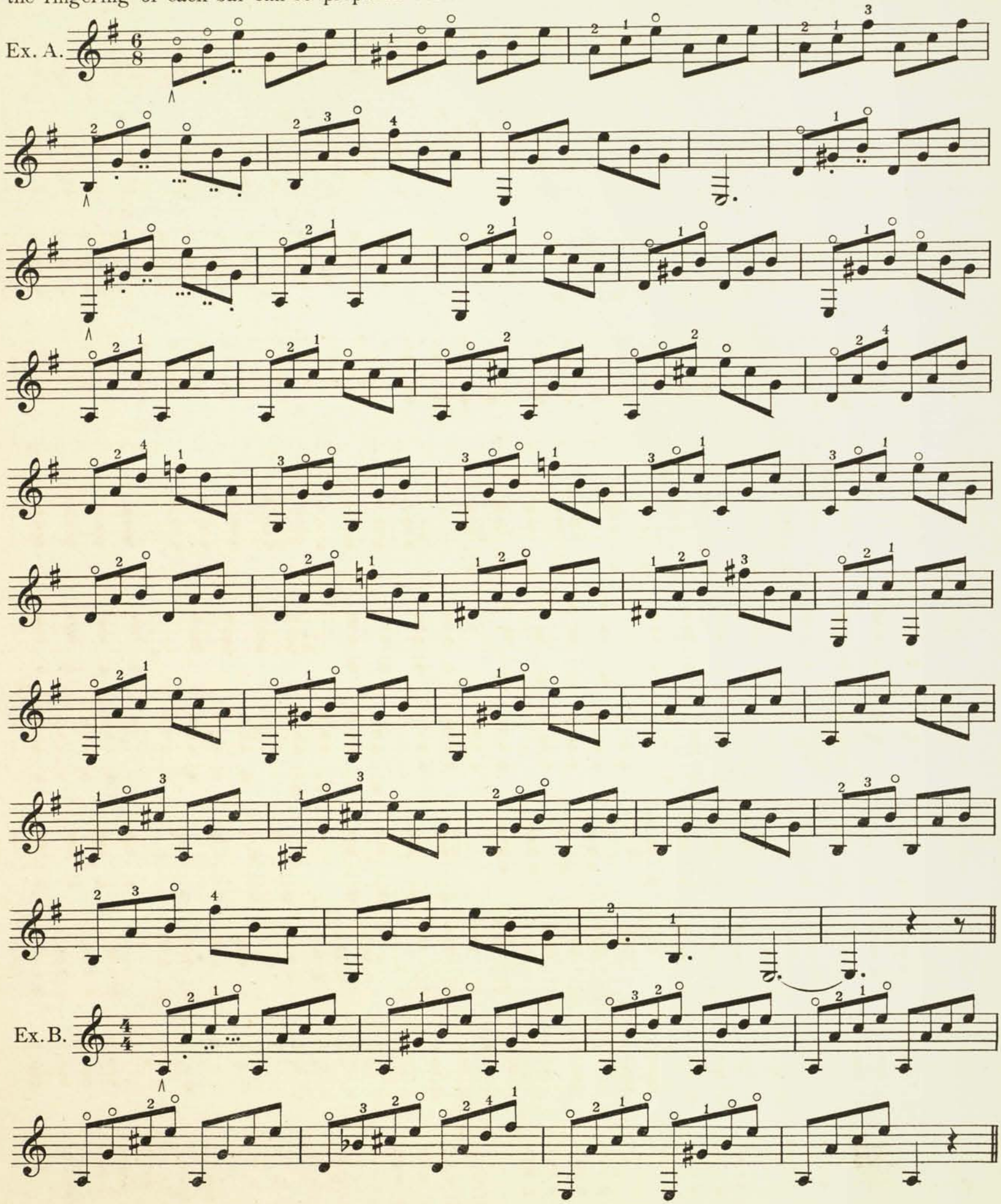


IP. A Barré is made by placing the 1st finger straight across the strings. Not necessarily across *all* the strings.

Progressive Exercises.

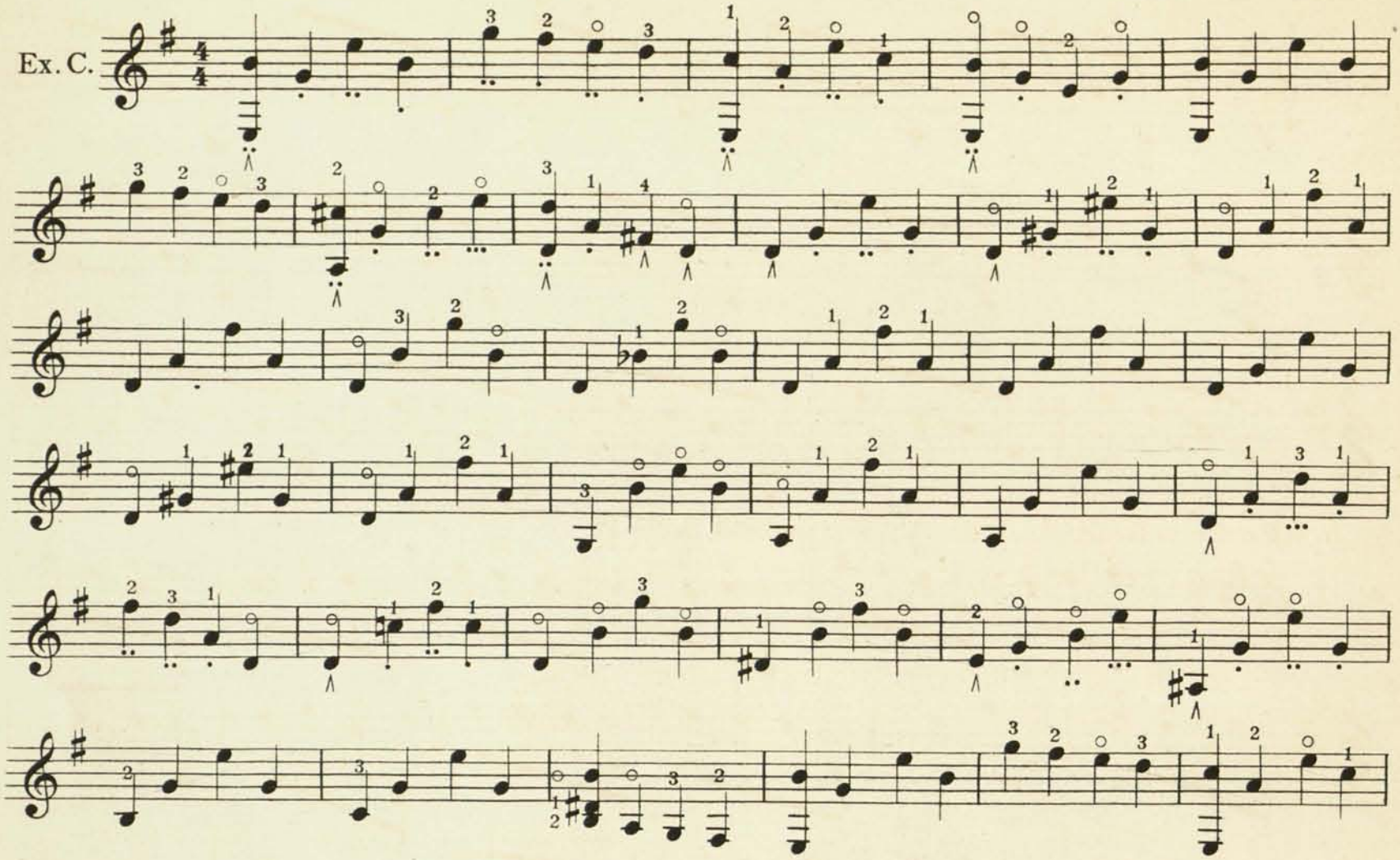
Each bar of the following Exercises (or most of them) is a chord written in single notes, therefore the fingering of each bar can be prepared beforehand.

Ex. A.

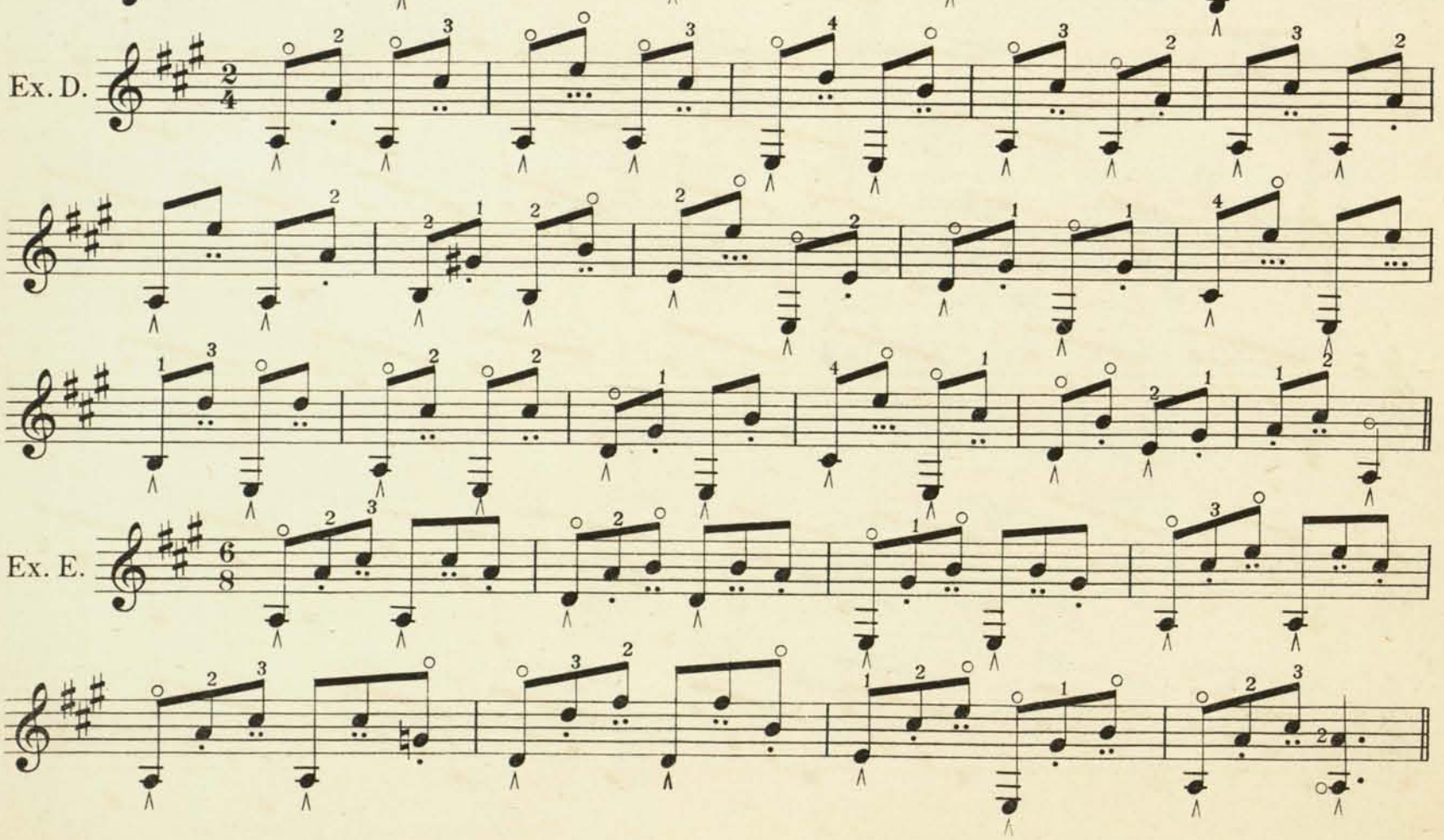


Ex. B.

Ex. C.

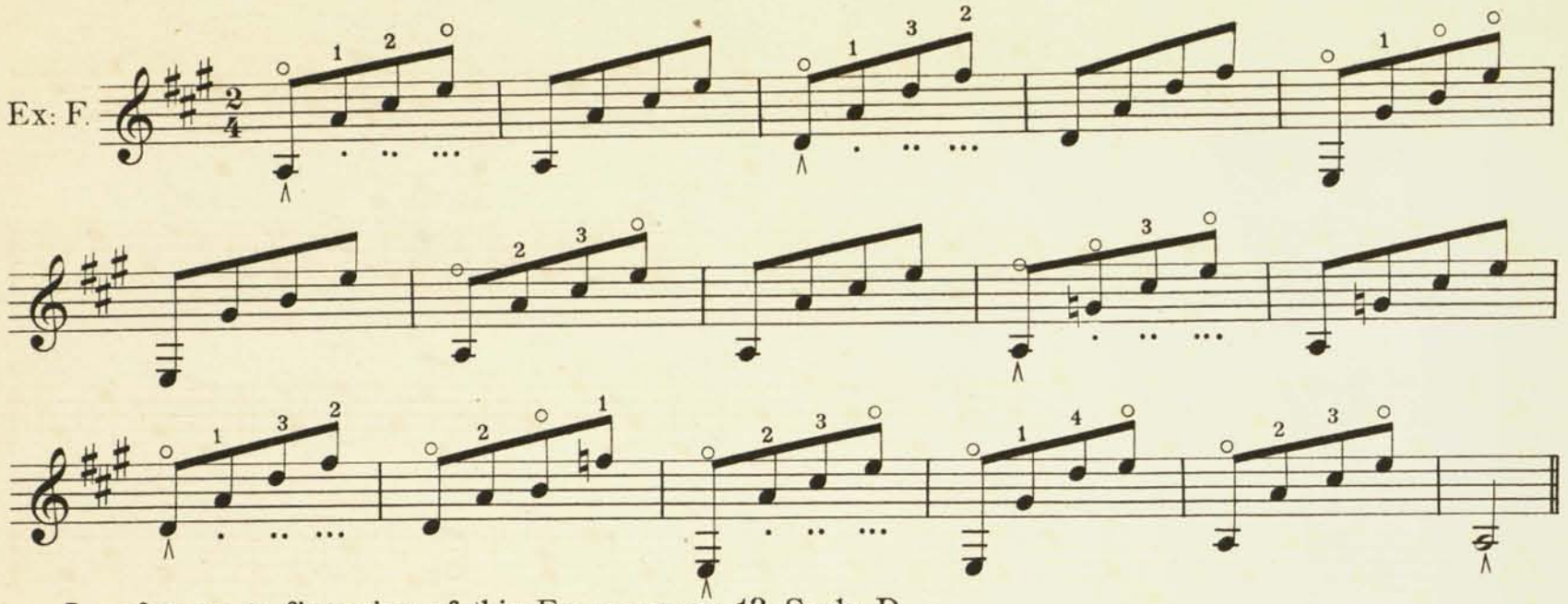


Ex. D.



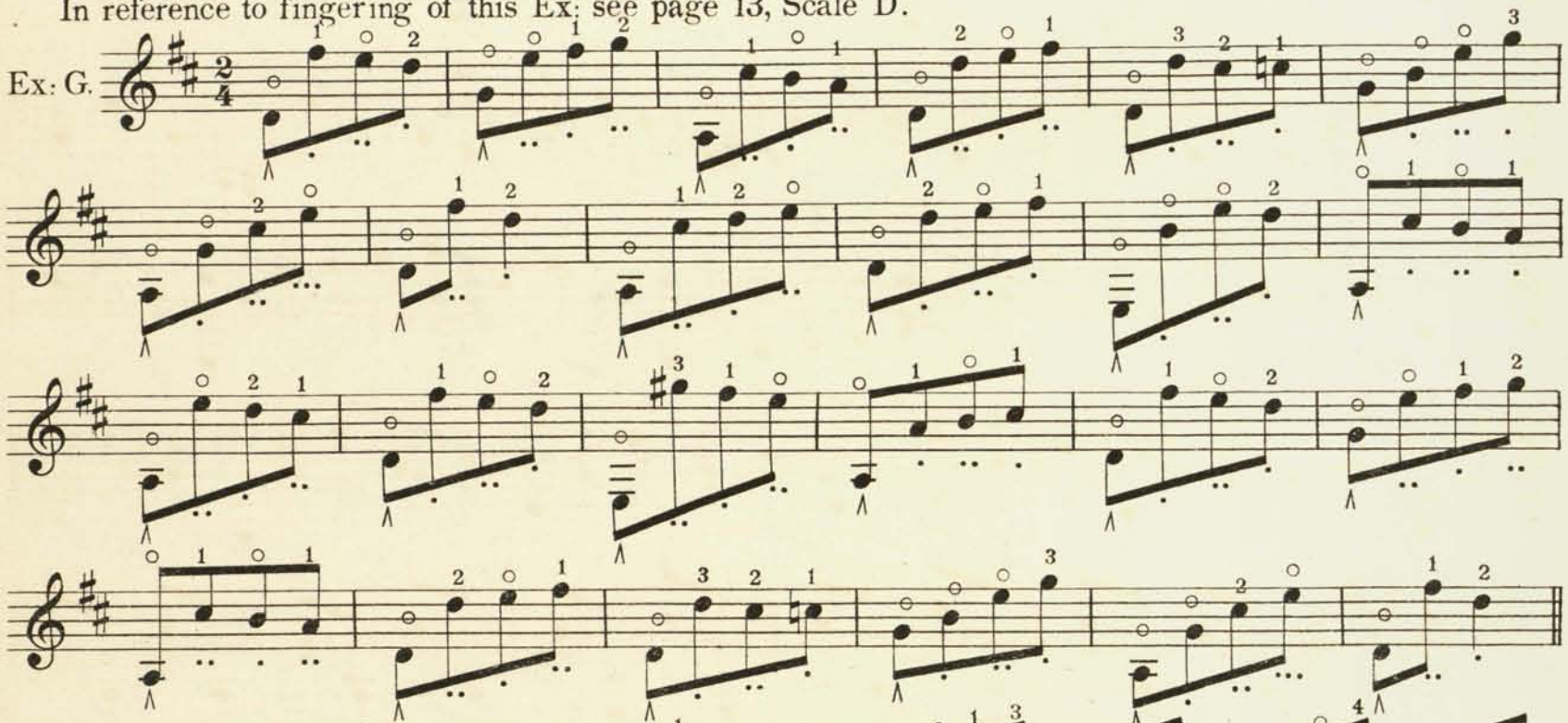
Ex. E.

Ex: F.

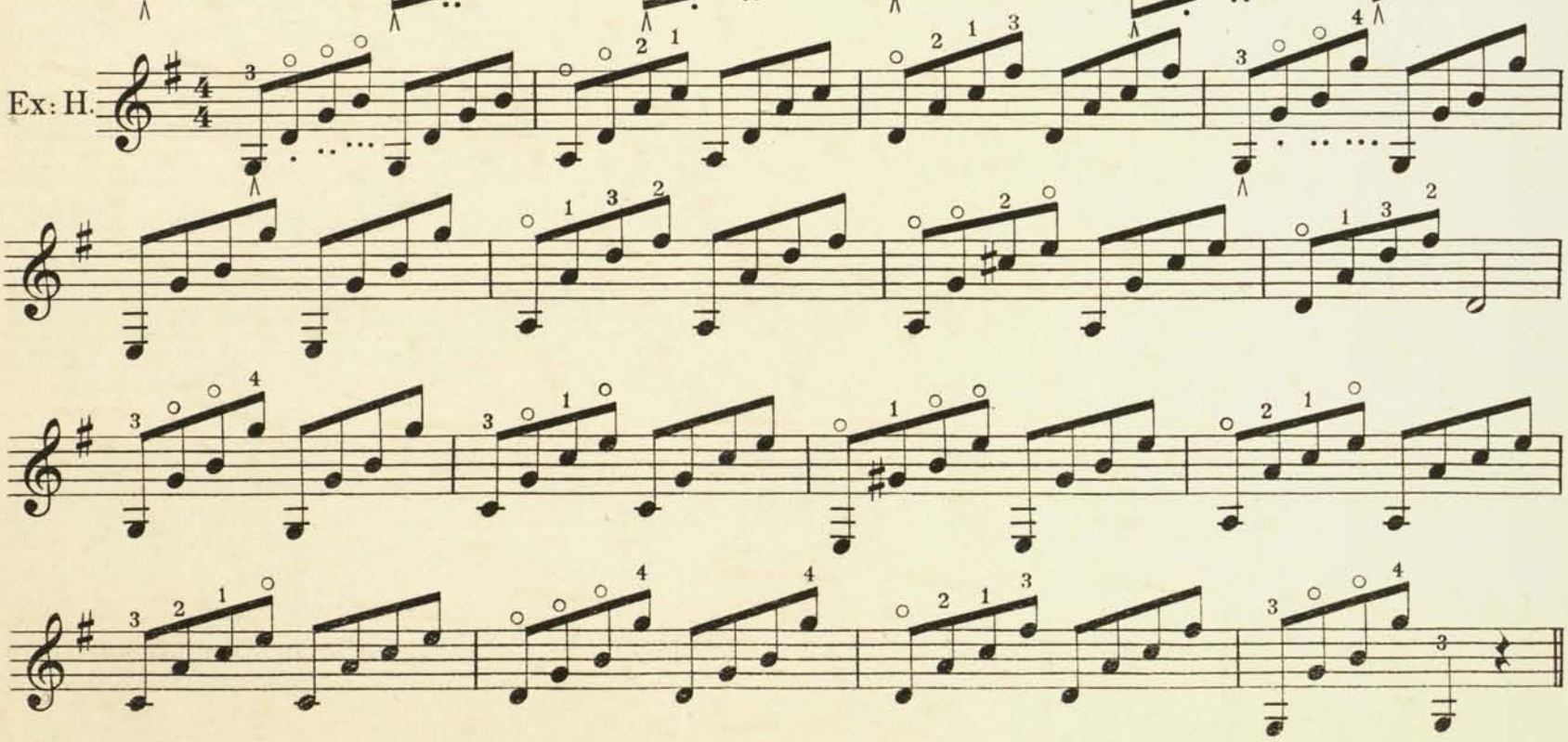


In reference to fingering of this Ex: see page 13, Scale D.

Ex: G.



Ex: H.



Ex: I.

Ex: J.

V Pos.

VIII

VII Barré.

Ex: K.

IV Pos.

Barré.

Ex: L.

Ex: M.

Ex: N.

V Pos

Ex: O.

Ex. P.

Ex. Q.

Ex. R.

Ex: S.

Ex: T.

Ex. U.

V Pos. III

Barre.

Ex. V.

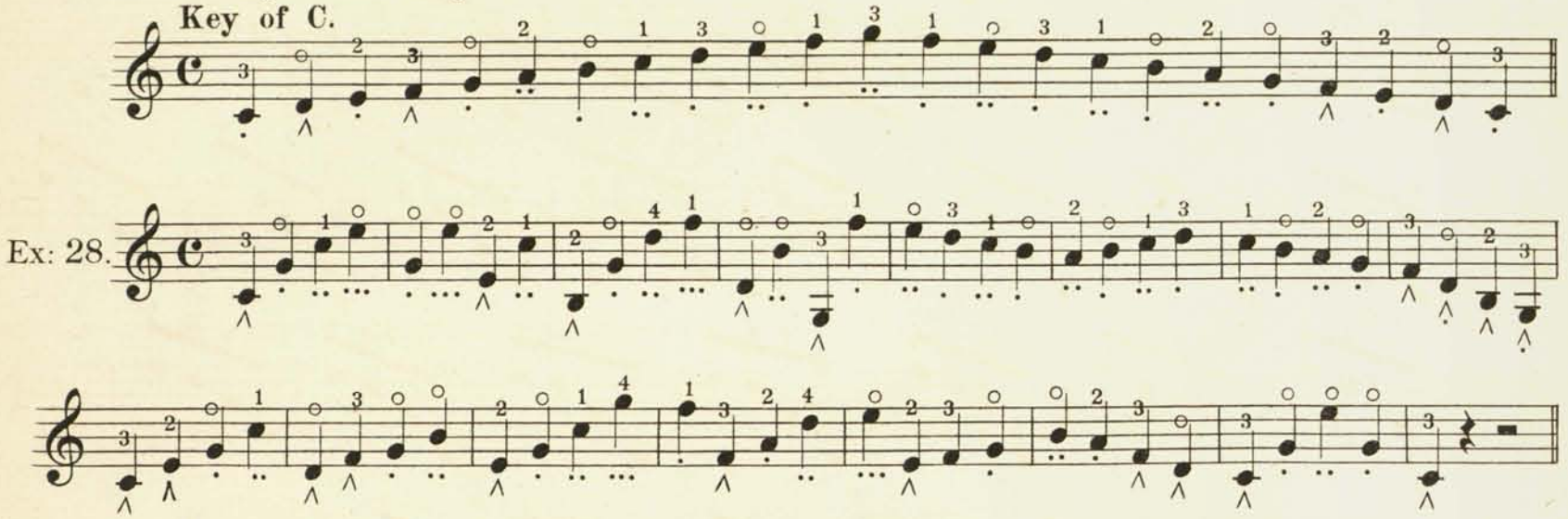
Ex. W.

Now turn to Embellishments of the Guitar.(page 35 & 36.)and study Vibrato, Arpeggio,and Quality of tone.

The *bass notes* of scales may be *all* played by the R.H. thumb,but the correct way is thumb and 1st: finger alternately.

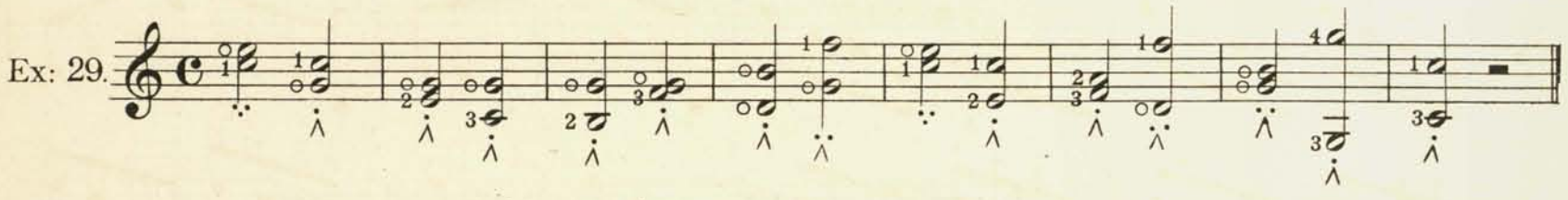
Key of C.

Ex: 28.

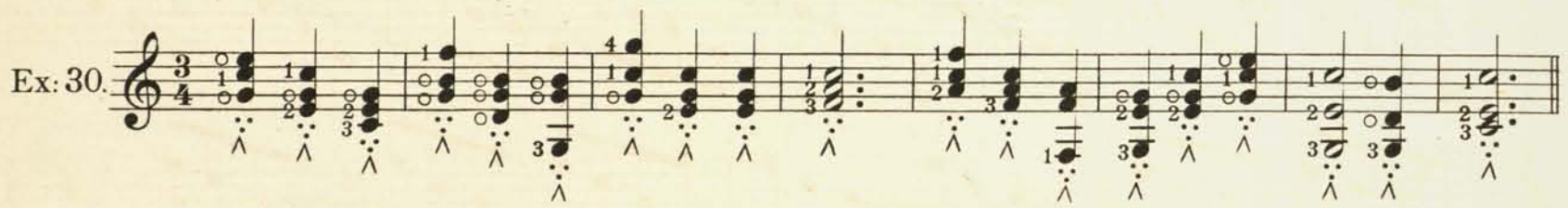


When a scale passage is played slowly the R:thumb may be used for repeated Bass notes,but when it is played quickly, the thumb and 1st: finger alternate. The 1st: & 2nd: are always used alternately in a scale passage on the Gut strings. Raise the R:thumb after striking. Let it cross above 1st finger.

Ex: 29.

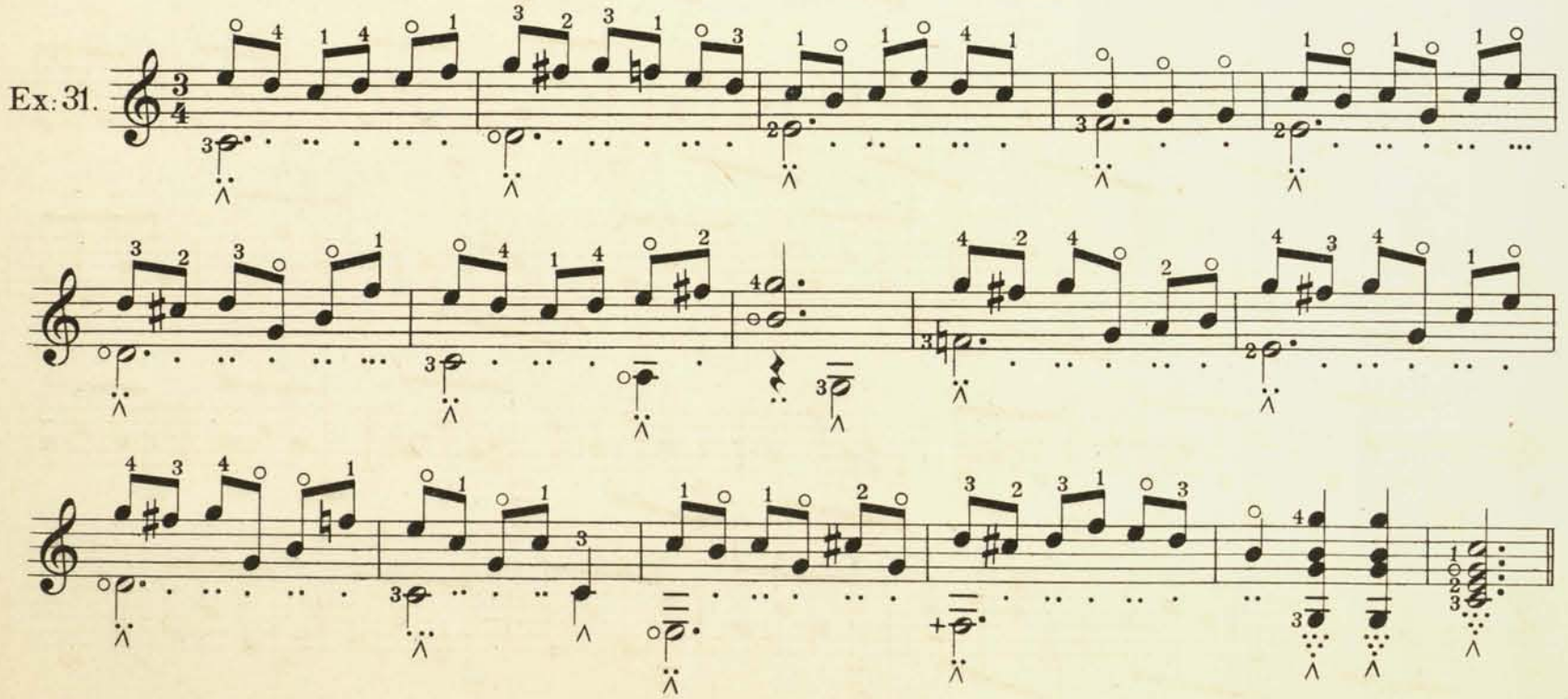


Ex: 30.



In Ex: 31. give the dotted minims their full value. Do not leave the low note before the end of the bar.

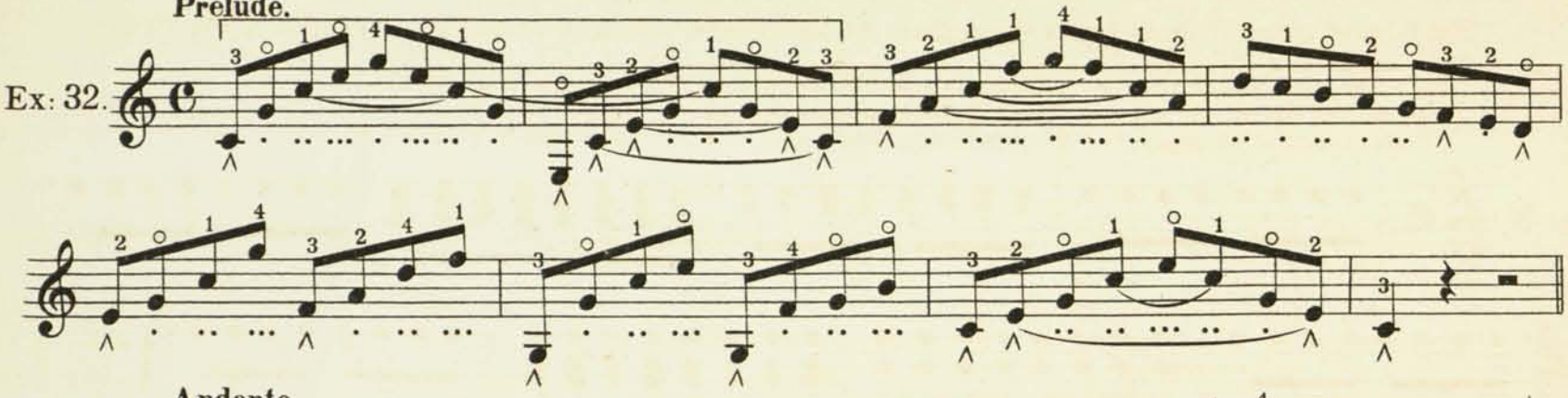
Ex: 31.



Do not move the fingers from the position when there is the sign ‿ but strike the joined note again.

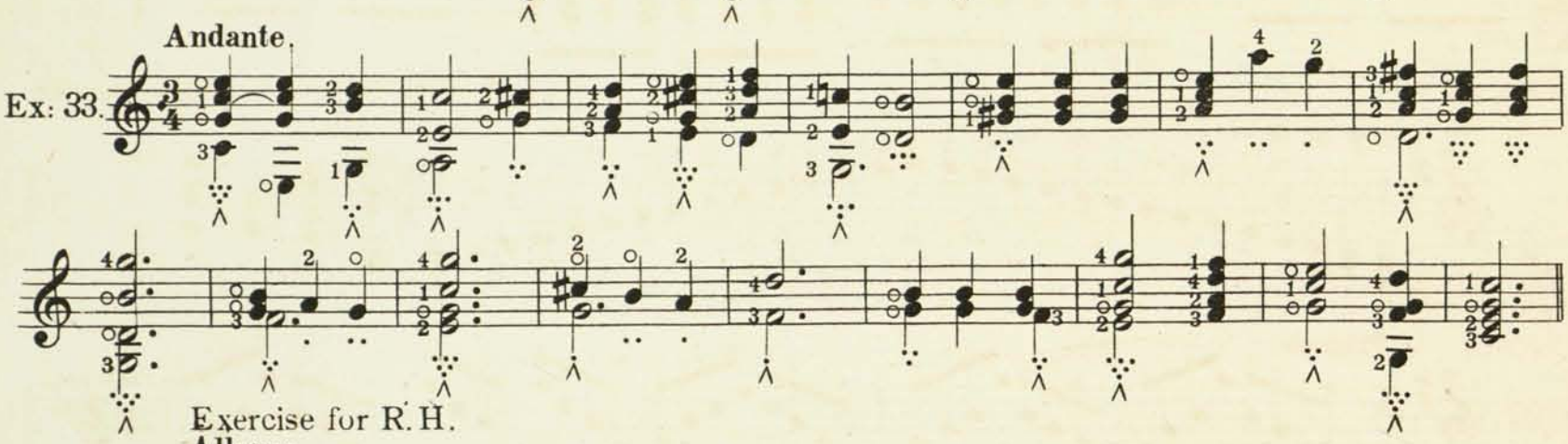
Prelude.

Ex: 32.



Andante.

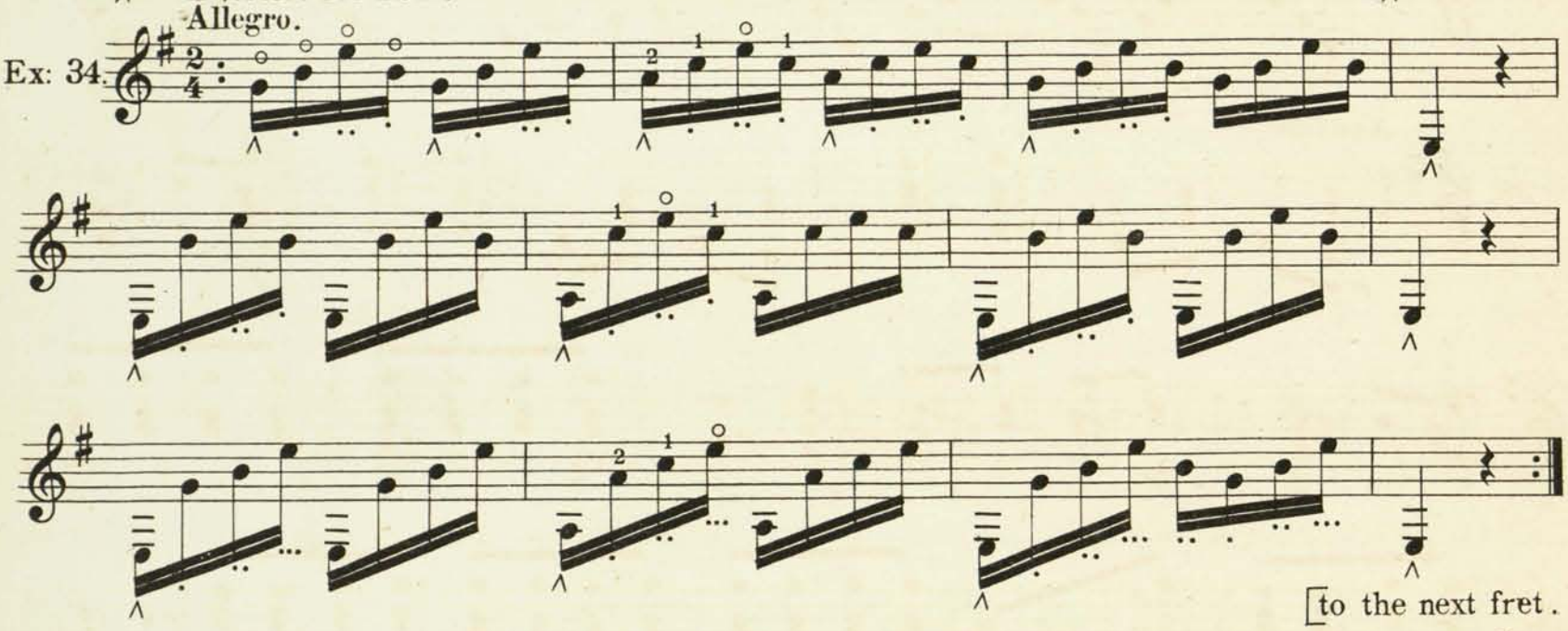
Ex: 33.



Exercise for R. H.

Allegro.

Ex: 34.

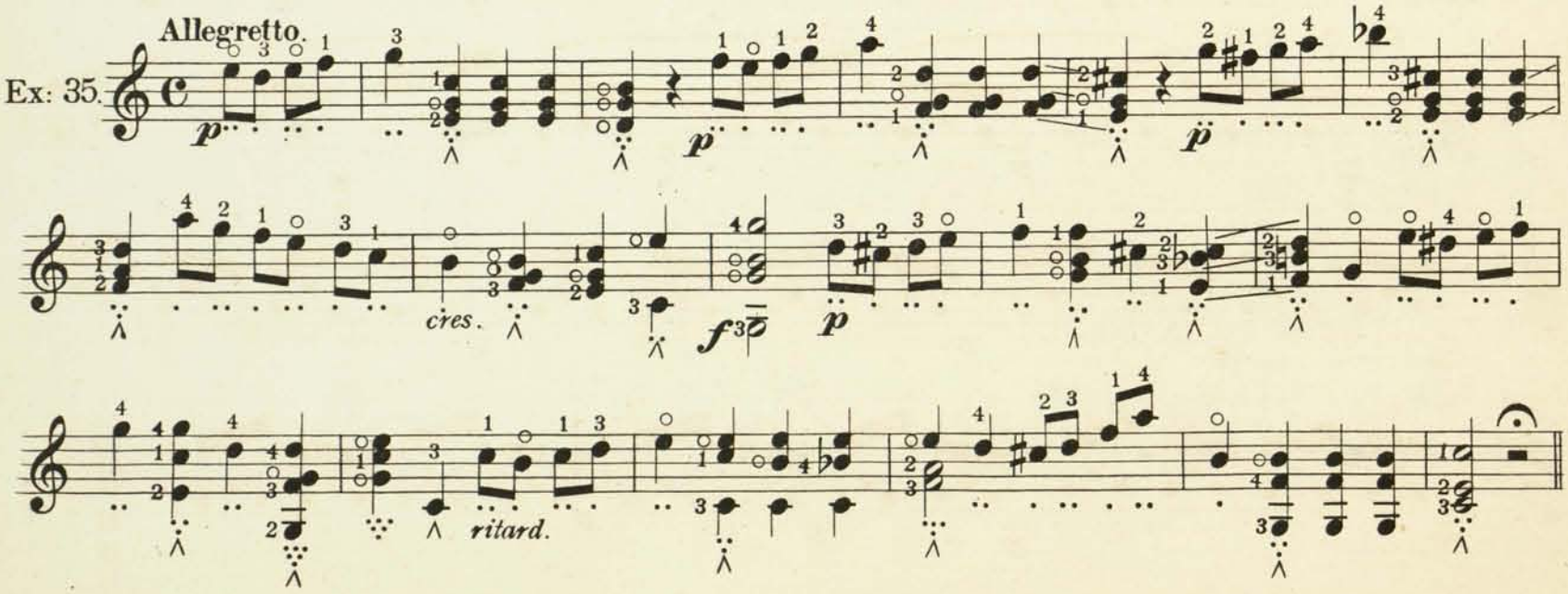


[to the next fret.

When there is the sign ═ or ═ keep the fingers in exactly the same position sliding up or down

Allegretto.

Ex: 35.



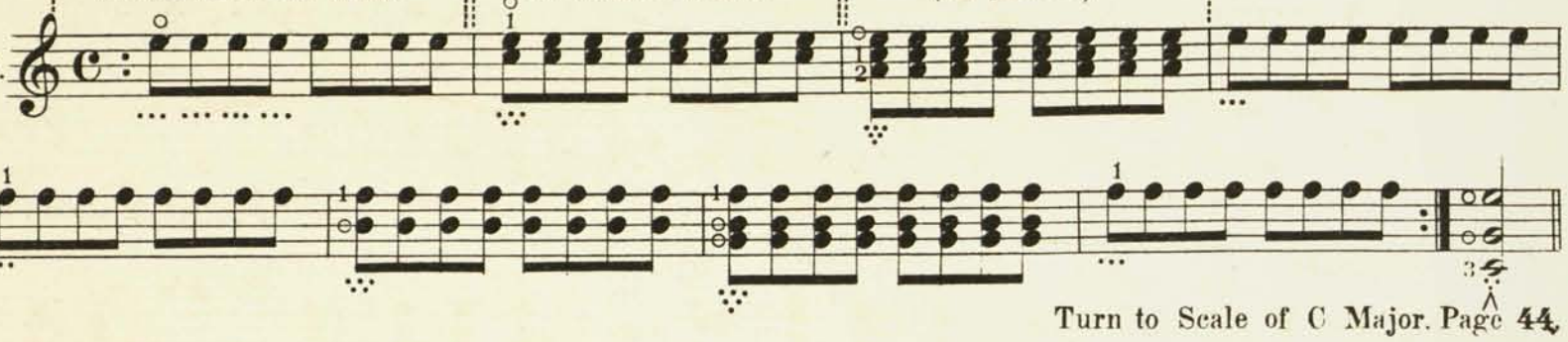
The following Ex: would *not* be played by the 3rd: finger, but by the 1st: & 2nd: or 1st: & thumb. But I have given it in order to strengthen the 3rd: finger which is always the weakest of the three.

Each time it has struck the note see that the top of the finger hits the ball of the thumb.

The 2nd: now hits the ball of the thumb the 3rd: being more towards the middle of the hand

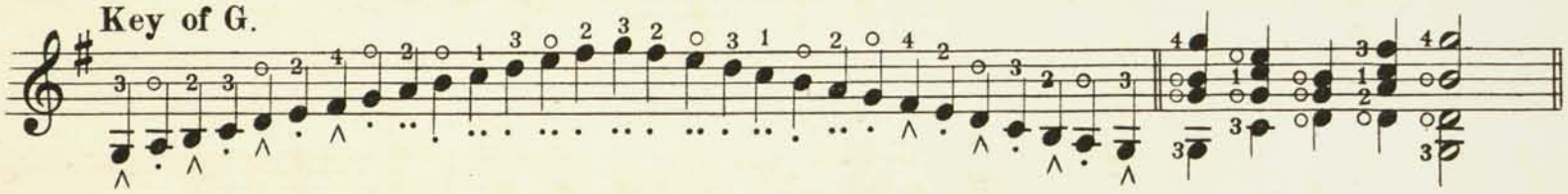
The 1st: finger is a little above the 2nd: (See plate 5.)

Ex: 36.



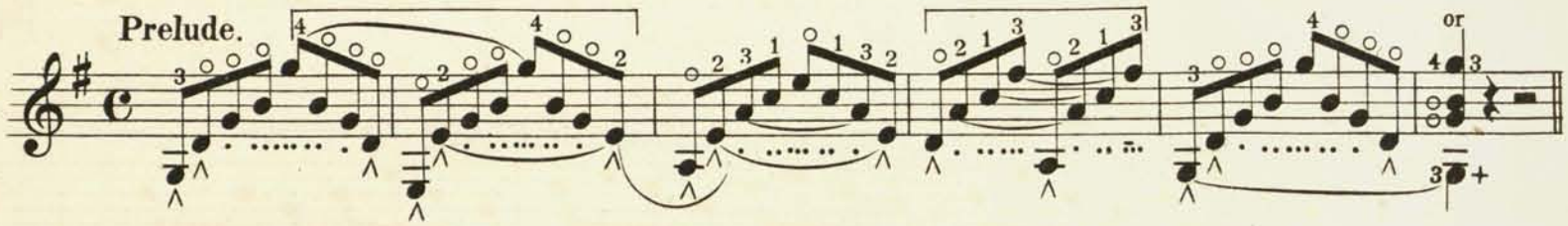
Turn to Scale of C Major. Page 44.

Key of G.



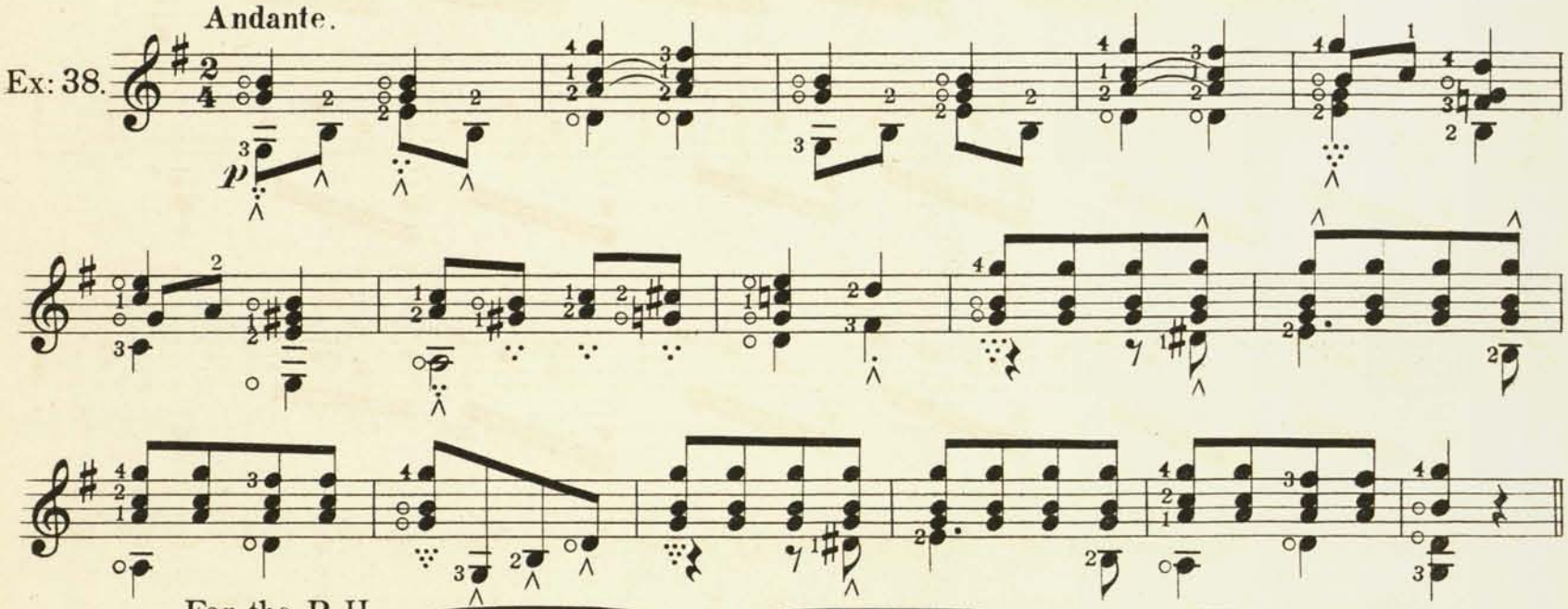
Prelude.

Ex: 37.



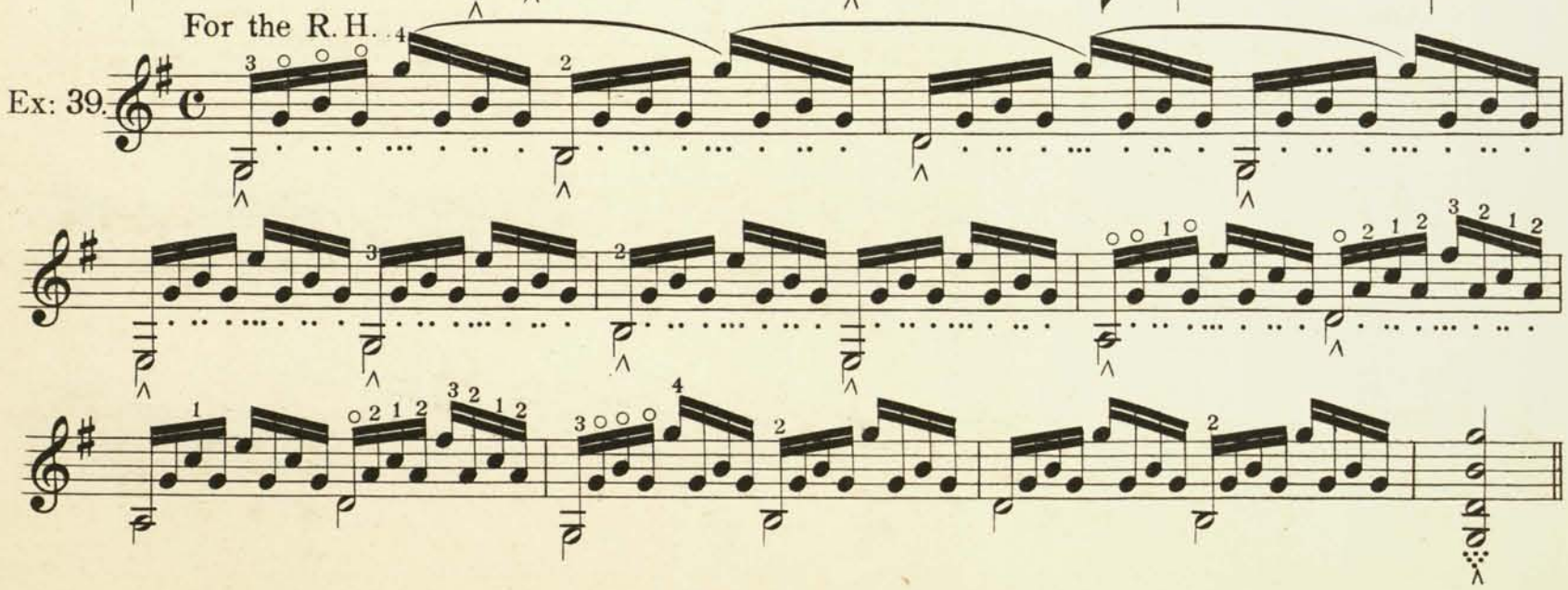
Andante.

Ex: 38.



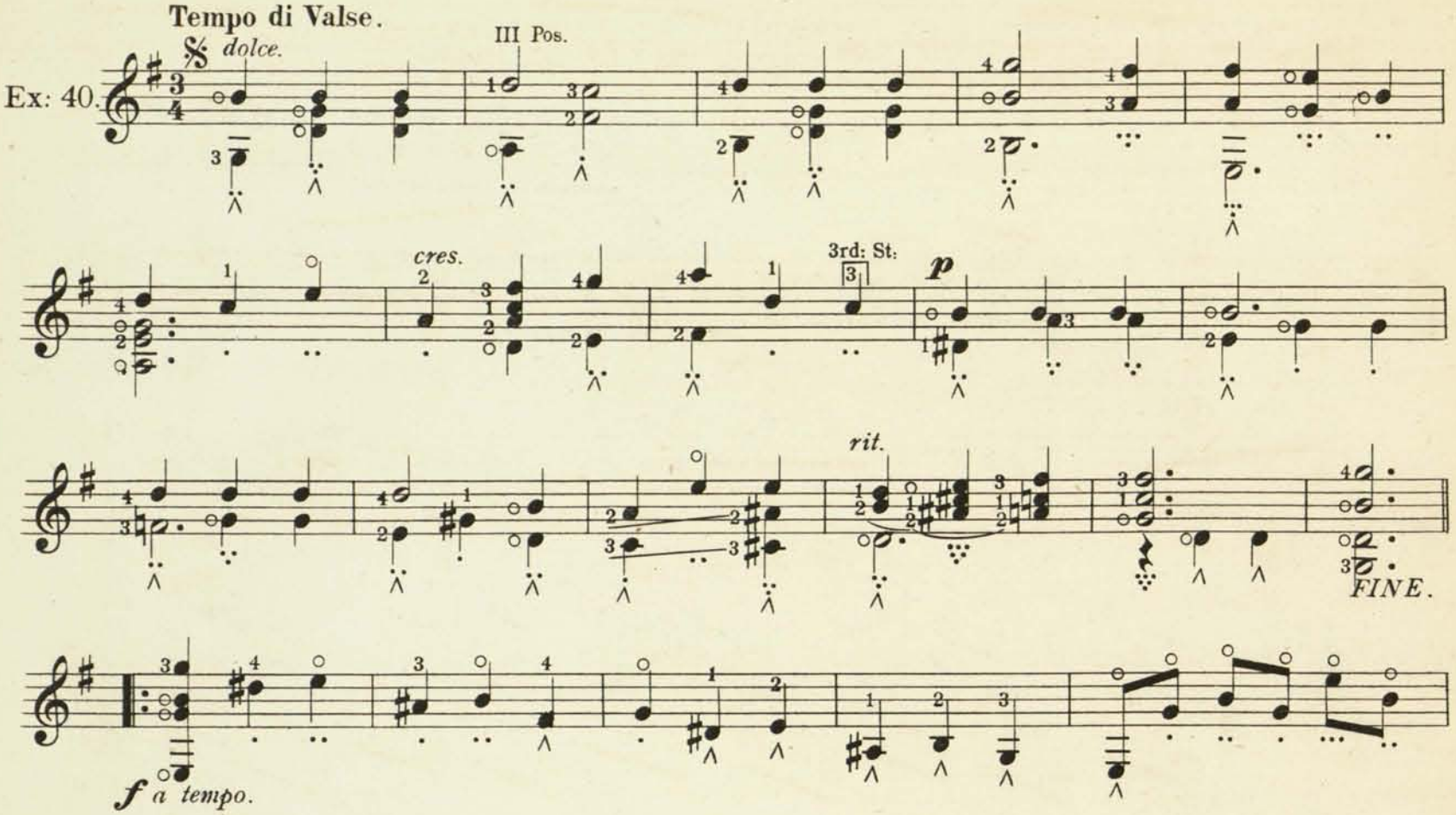
For the R. H.

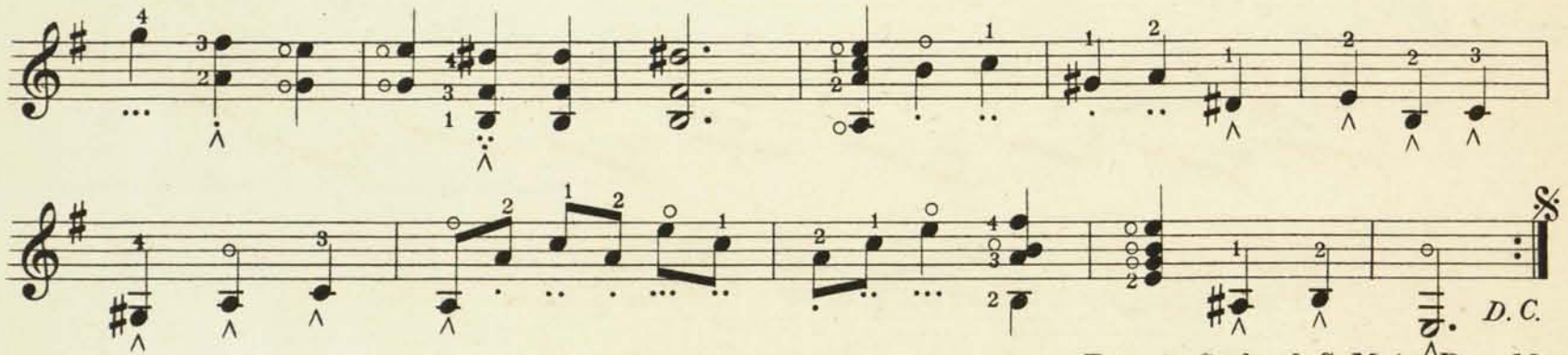
Ex: 39.



Tempo di Valse.

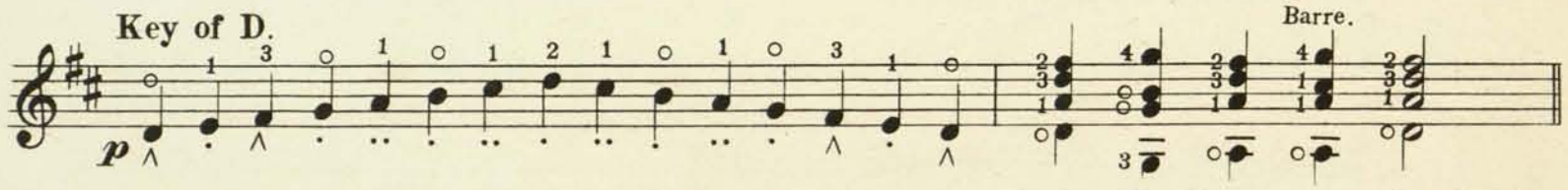
Ex: 40.





Turn to Scale of G Major Page 44.

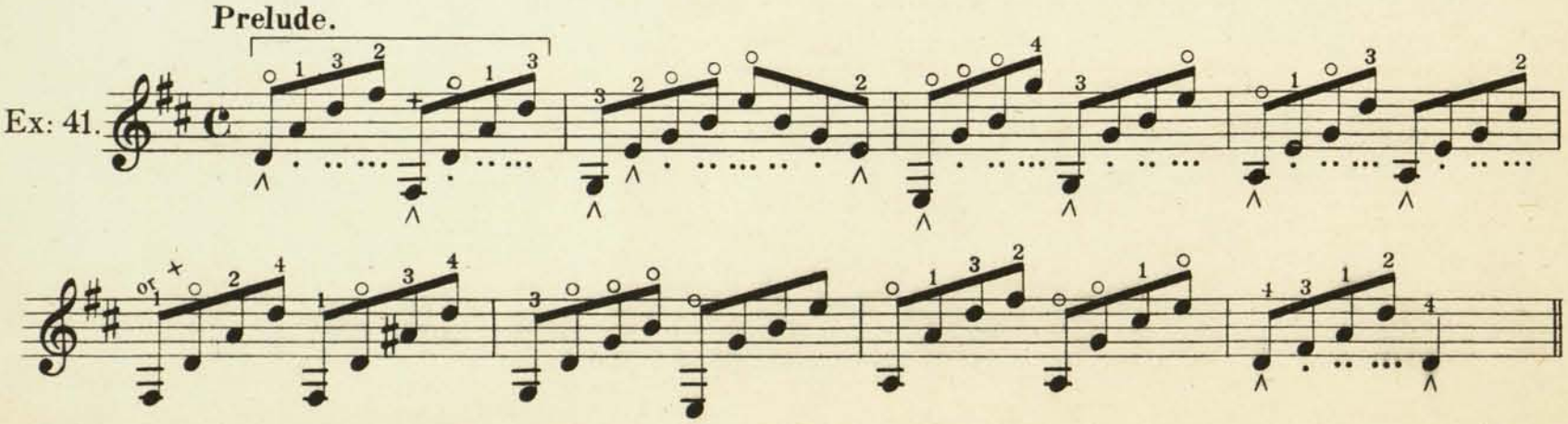
Key of D.



It will be seen that the scale of D is played on the II Pos. It gives greater facility than if it were played on the I Pos.

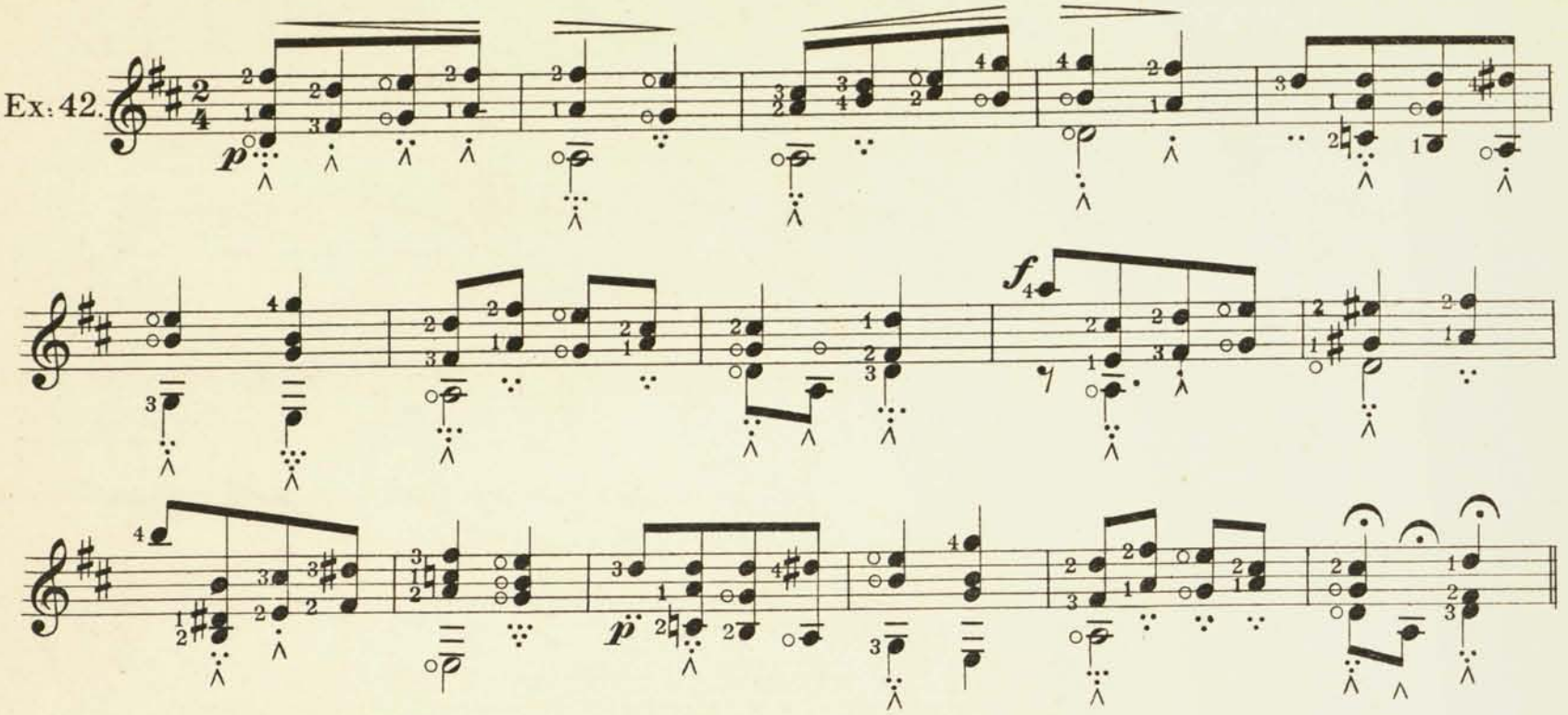
Prelude.

Ex: 41.



Andante.

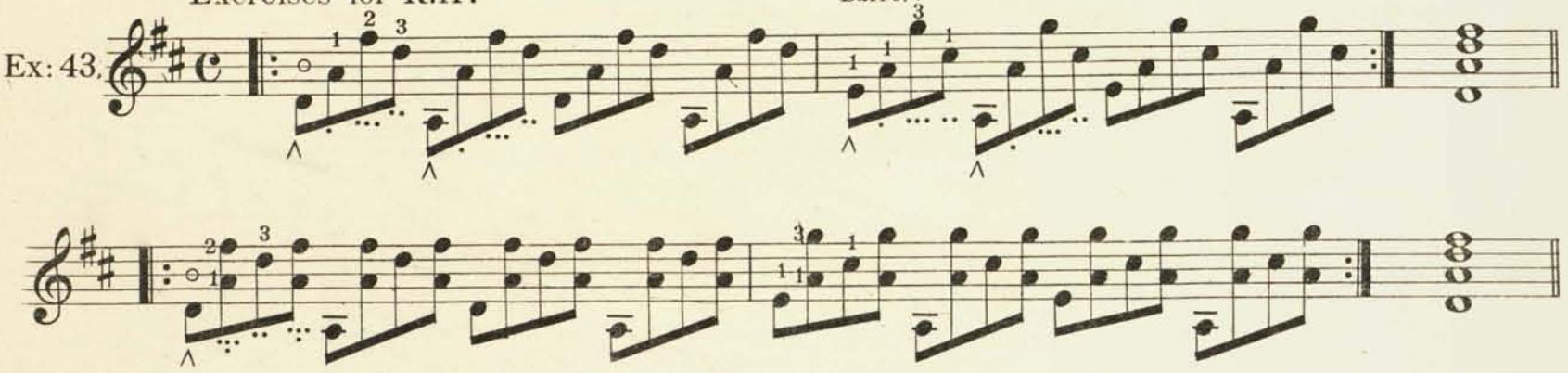
Ex: 42.



Exercises for R.H.

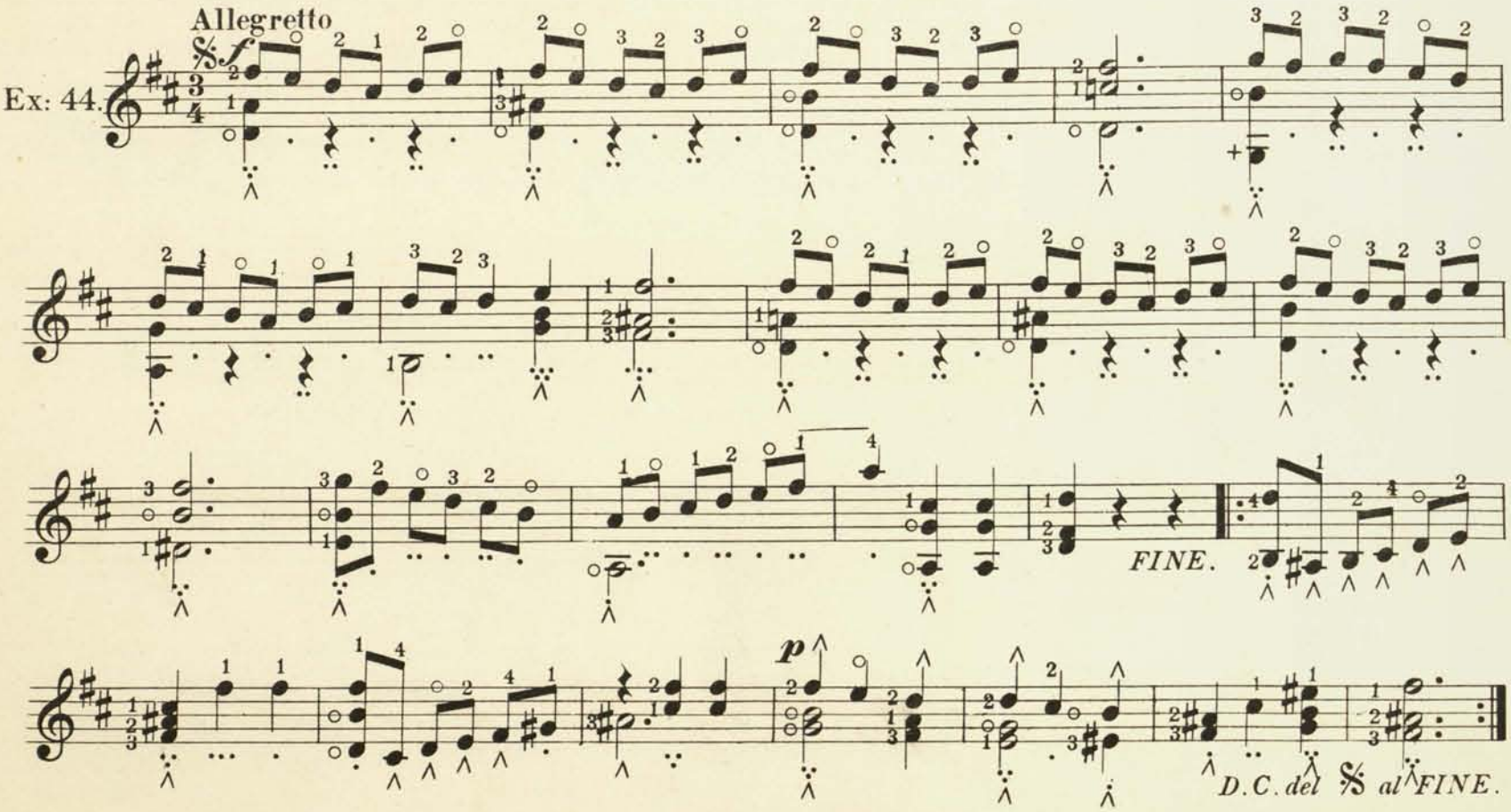
Barré.

Ex: 43.



Allegretto

Ex: 44.



Turn to Scale of D. Major. Page 44.

Key of A.

Prelude.
Same Pos. of fingers.

Ex: 45.

Ex: 46.

V Pos. IX Pos. VII Pos.

IX Pos.

Loco. *Loco.* VII

Barrè. Barre.

1st: St: 2nd: St:

V Pos.

For the R.H.

Ex: 47.

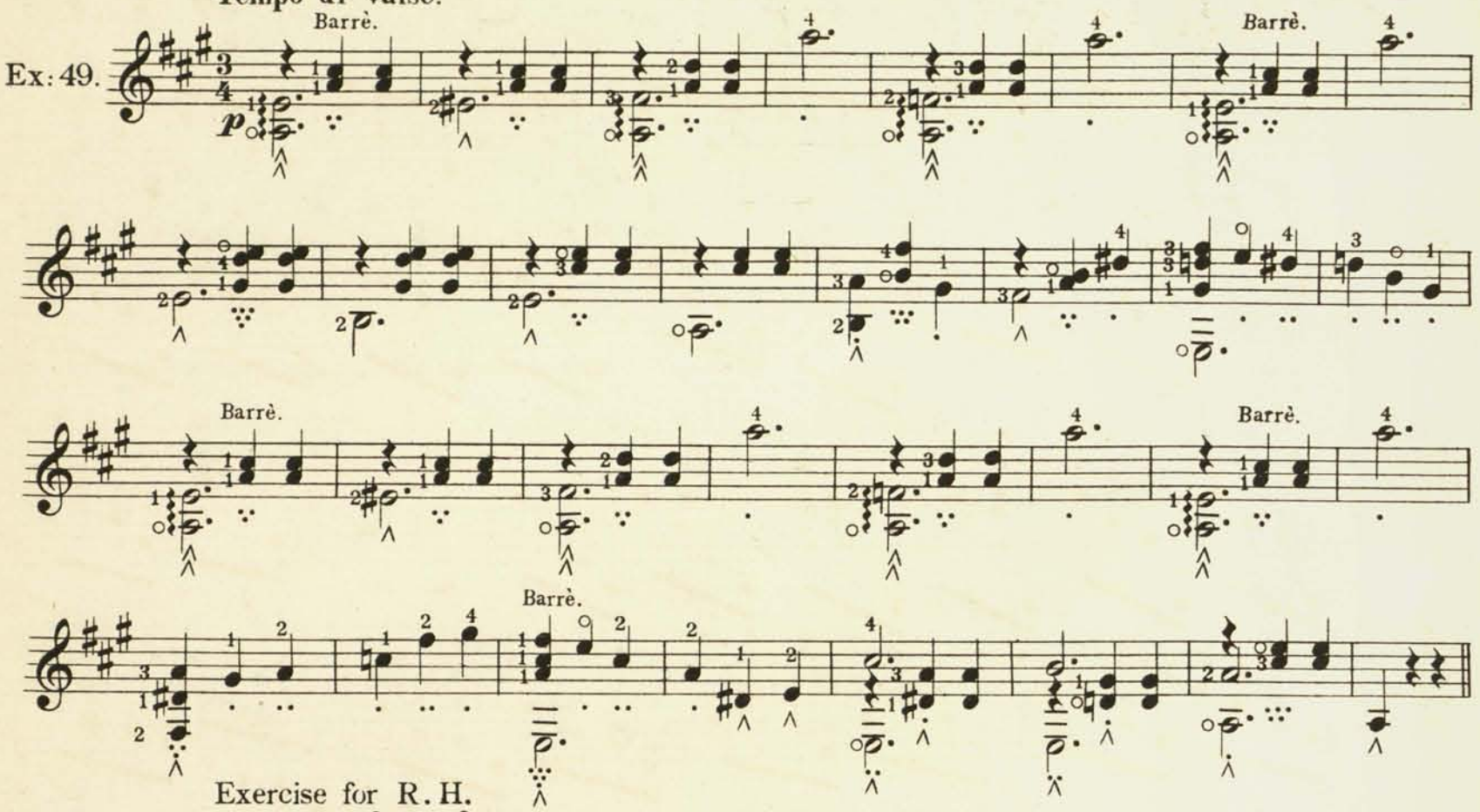
Barré.

Ex: 48.

Note. Though the bass notes are written together, the sign ⁞ means that the top note comes after the low note.

Tempo di Valse.

Ex: 49.

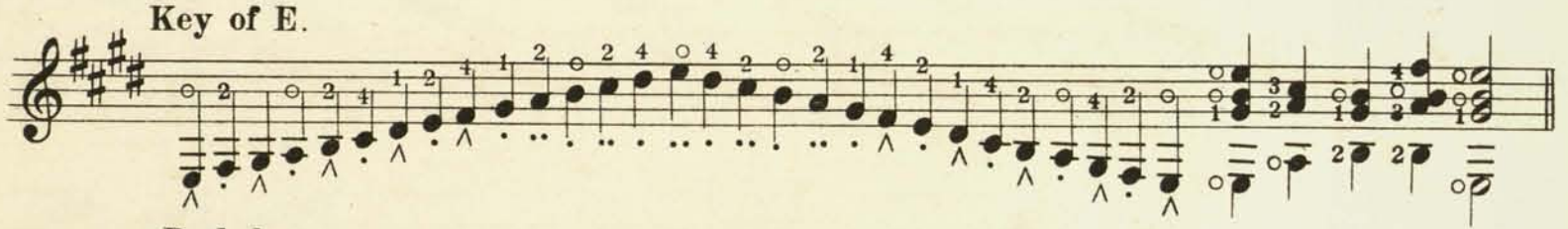


Exercise for R. H.

Ex: 50.

Turn to Scale of A Major. Page 44.

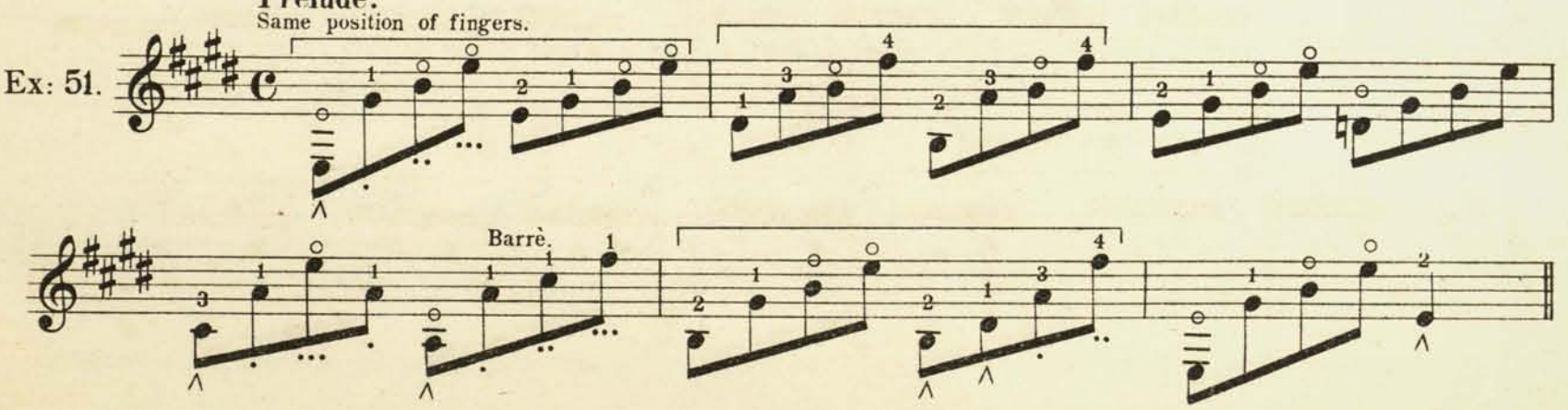
Key of E.



Prelude.

Same position of fingers.

Ex: 51.



Ex: 52.

Lento.

𝄋 *p*

Barre.

FINE.

D.C. del 𝄋 al FINE.

Exercise for R. H.

Ex: 53.

In the above Ex: for R.H. the thumb is raised after striking the note, otherwise no speed can be attained.

Andante.

Ex:54.

dolce.

Exercise for R.H.

Ex:55.

Ex:56.

Turn to Scale of E Major. Page 44.

Always give notes their full value. In Ex. 54. there will be found two instances where notes have to be kept down while others are being played.

Key of F.

or

Prelude.

Ex:57.

Andante.

Ex:58.

Exercise for R.H.

Ex:59.

First practise Ex: 59. by thumb, 2nd: 1st: & 3rd: fingers of R.H. then by thumb & 1st: only.

Andante con moto.

Ex: 60.

p *f* *cres.*

Barrè.

p *cres.* *dim.*

rit. *a tempo.* *cres.* *f*

1Turn to Scale of F Major, Page 44.

FINE.

Key of A Minor.

Prelude.

Ex: 61.

Andante.

Ex: 62.

Ex: for the R.H.

Ex: 63.

Tempo di Valse.

dolce.

Ex: 64.

Barre.

FINE.

Barrè.

rall.

D.C.

Turn to Scale of A Minor, Page 45.

Key of E Minor.

Prelude.

Ex: 65.

Valse.

Ex: 66.

Ex: for R.H.

Ex: 67.

Adagio.

Ex: 68.

p

rit.

Barre.

f

FINE.

p

D.C. del 𝄋 al FINE.

Turn to Scale of E Minor, Page 45.

Key of D Minor.

Prelude.

Ex: 69.

Barrè.

Gavotte.

Ex: 70.

f

rit: dim:

FINE.

dolce.

f

Barrè.

f

D.C. del 𝄋 al FINE.

Ex: for R.H.

Barrè.

Ex: 71.

Ex: 72.

Allegretto.

Barrè.

Ex: 73.

f

Barrè.

Barrè.

FINE. *p*

V Pos.

dim.

rit.

Turn to Scale of D Minor, Page 47.

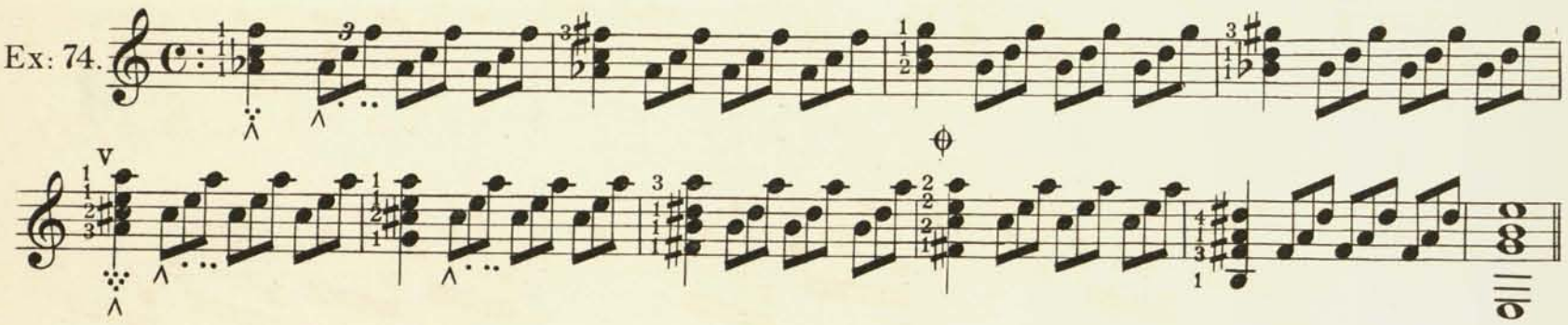
D.C. del 𝄋 al FINE.

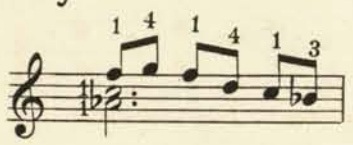
On the Barré.

BARRÉ is the term used when one finger of the L.H.—usually the first—is placed across the strings in order to play 2 or more notes on the same fret.

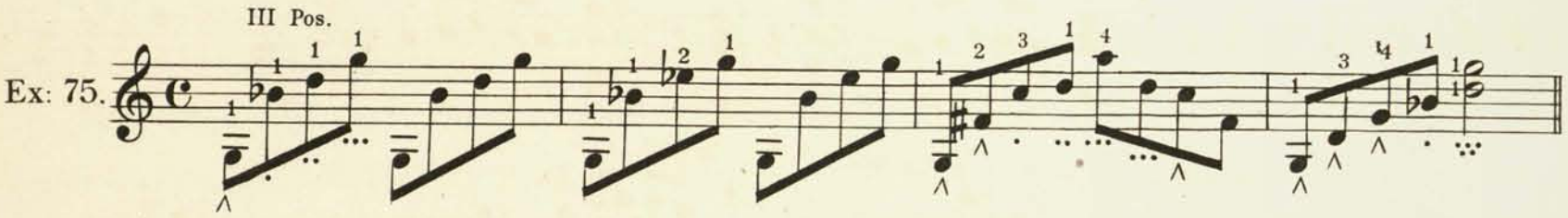
For a short BARRÉ the left wrist remains in its ordinary position, but for the great BARRÉ across 5 or 6 strings the thumb of the L.H. is placed behind the neck nearly under the G string. Get the left wrist well out away from the neck and the 1st: finger or whatever finger is making the Barré perfectly straight, and pressed firmly across the strings. It is most necessary to practise the Barré of the 1st: finger, *unceasingly,* and though at first it will make the wrist tired, it must be persevered with. The Barré is in reality, making a nut with the 1st: finger.

Ex: 74.

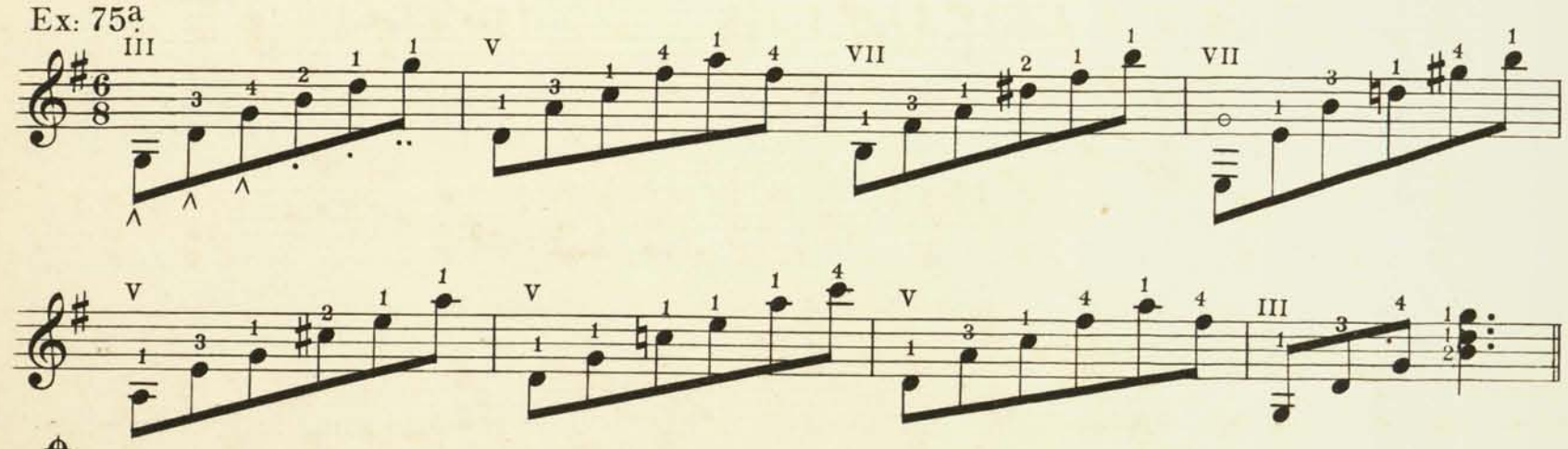


In many cases the 1st: finger is making a Barré, while the others are playing different notes  Though the word Barré is usually written when it is required, yet when it is fingered and notes are seen to be on the same fret it is understood.

Ex: 75.

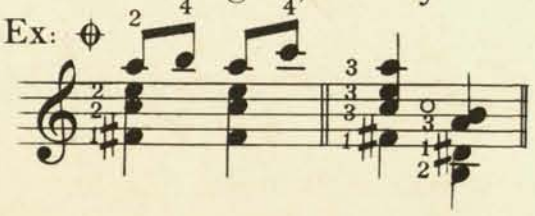


Ex: 75a



The Barré if often got by the 2nd: & 3rd: fingers, but they are not so often used as that of the 1st: finger.

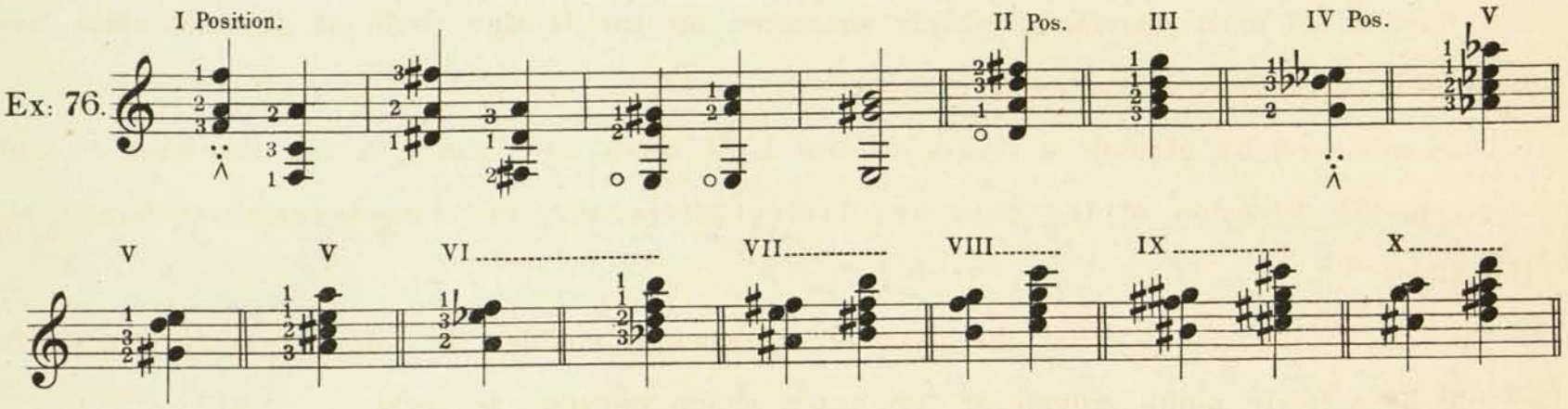
Ex:



On Positions.

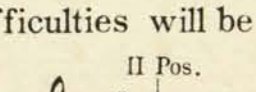
The position of a note or chord is determined by the 1st: finger of the L.H.
Position is merely another name for Fret. III Pos. is the 3rd fret. VII is 7th fret, and so on.
Whatever other notes or other fingers may be employed, the Position is determined by the 1st: finger.

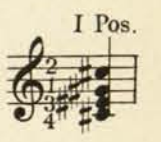
Ex: 76.

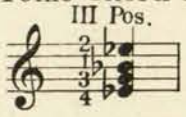


The position of one chord is an exact reproduction of another composed of notes the same distance apart.

In many cases a student, especially in reading music, will stumble over a chord that has many flats or sharps in it, but if the following table be studied the difficulties will be greatly lessened.

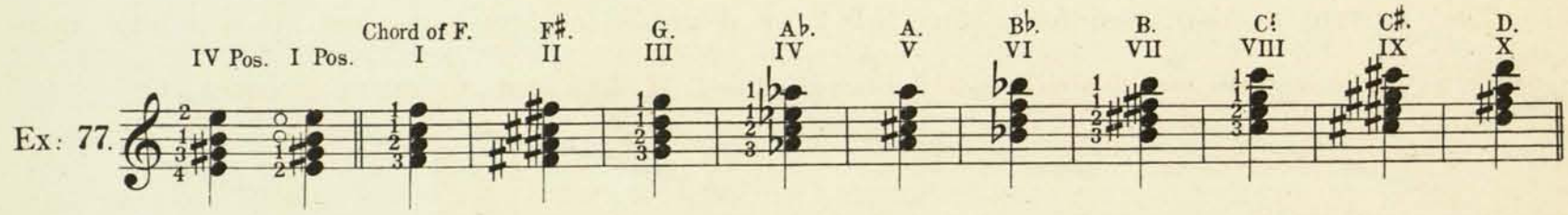
Take the Tonic Chord of D Major, which is commonly met with 

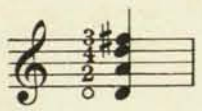
If the fingers be moved in their entirety a fret downwards they will make the Tonic Chord of C♯ 

If moved a fret higher from D they will produce the Tonic Chord of E♭ 

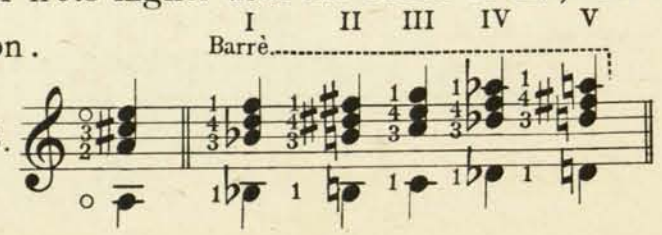
A fret higher than that would produce the Tonic Chord of E♮ but as the next open string is E advantage is taken of it and the position of the fingers altered accordingly.

Ex: 77.



The chords in different styles have the same relation to their fingering. If the chord of D is fingered  and the fingers moved a fret higher, they produce the chord of E♭. But as there is no open bass note, it is made by the 1st: finger of L.H. which is ready to fall into its position If the fingers are moved 4 frets higher than the chord of E♭, that is to the V Pos. The chord of G Major is produced and so on.

Ex: 78.



etc.

EMBELLISHMENTS OF THE GUITAR.

The Vibrato ~~~ Vib.

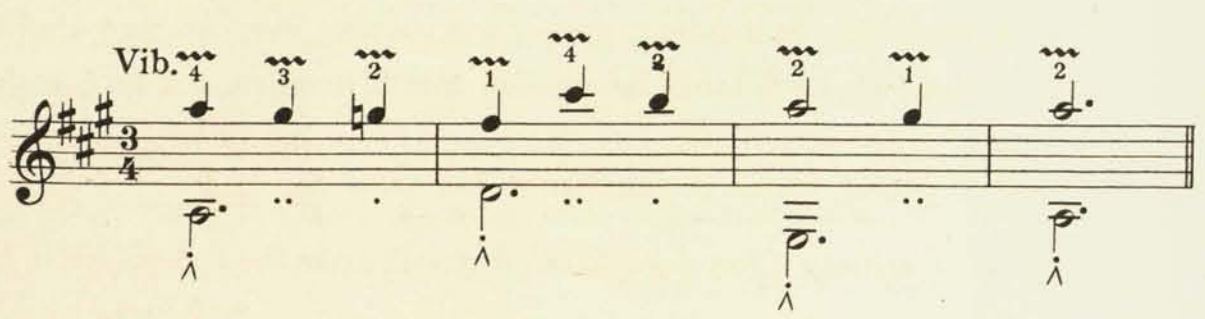
Is one of the most charming effects produced on the Guitar, without it, single notes lose half their sweetness and length of tone.

It is achieved by placing a finger of the L. H. on a note and swaying the hand to and fro in the direction of the head and bridge alternately, the finger remaining firmly on the string.

Take away the thumb from the back of the neck, it enables the hand to sway easily. It should be a fairly quick movement, but not a sharp, nervous tremolo.

The Vibrato, added to the proper production of tone, is the secret of Cantabile, or sustaining notes on the Guitar.

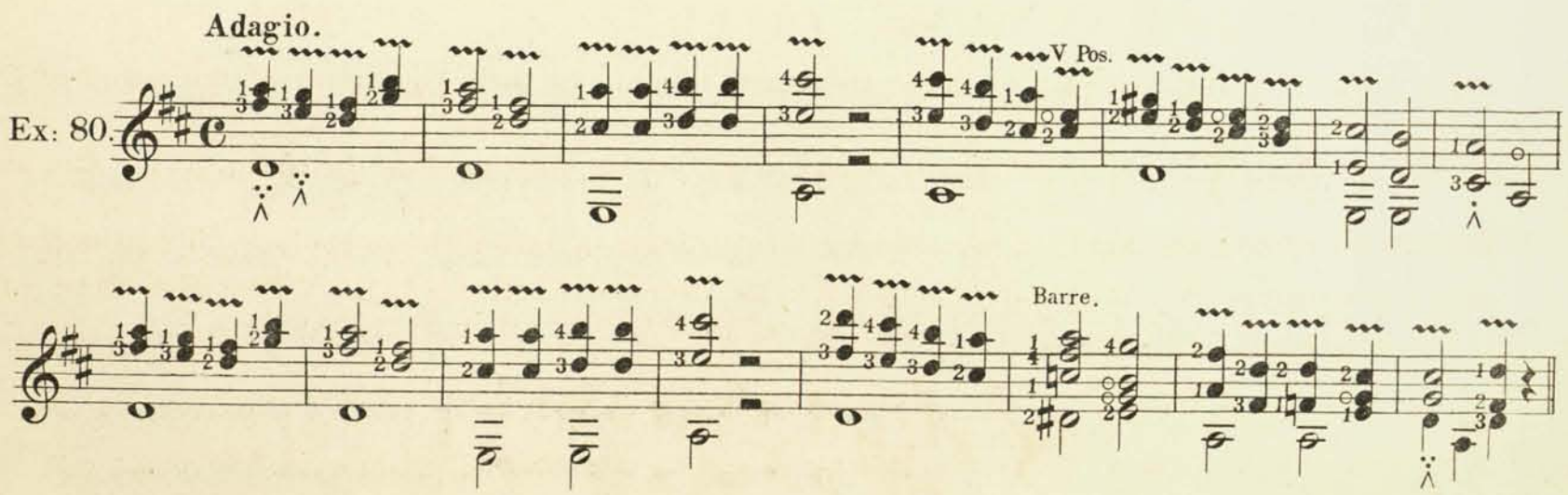
Ex: 79.



The Mark ~~~ is not always placed over a note or passage, but is left to the judgement of the player.

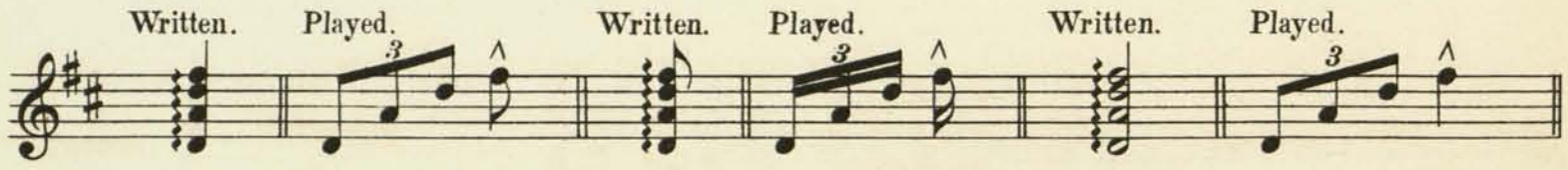
The Vibrato is also used for chords of 2 or 3 notes in slow passages. It is a little more difficult than in the case of single notes, because the L.H. has not so much freedom.

Ex: 80.



The Arpeggio ⁞.

Has already been explained. This Sign ⁞ is used when the notes of a chord are to be more extended or spread out, than ordinarily.



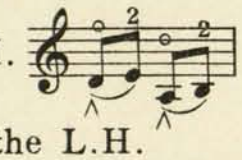
To get the Arpeggio more clearly and sweetly, it is advisable to raise the little finger of the R.H. But not in every case.

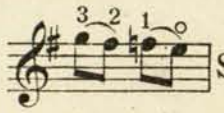
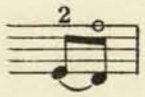
Quality of Tone.

The production of tone is all important. A hard and penetrating tone is effected by striking the strings at the point A. For quick scale passages and for loud full chords it is advisable to play from that point. For a mellow tone, strike across the point B, and for a soft, sweet tone across C. The latter point should be used when the word *dolce* is written. As it is a point nearer the middle of the strings, it gives them a longer vibration and produces a harp-like tone.

Never practise softly. Get as much tone out of the Guitar as is possible without jarring.

The Slur ⁀

In *ascending* passages the slur is produced by a finger of the L.H. striking with great force the next note above the one pulled by the R.H.  only strike D & A with the R. H. the E & B are produced by the 2nd: finger of the L.H.

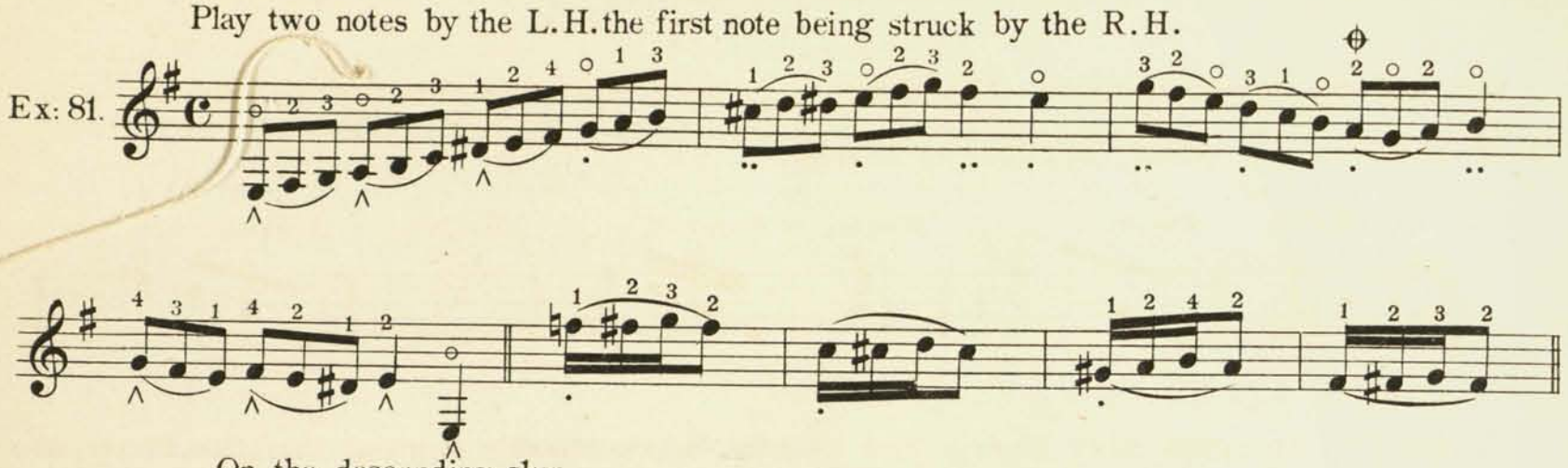
In *descending* it is produced by striking the first note with the R.H. and the left finger which is on that note pulled forcibly away which sets in vibration the lower note.  Strike only the G and F♮. In descending passages the L. finger which is pulled away, should rest on the next open string. For example  the 2nd finger after pulling should be on the G string.

Sor and Giuliani played nearly all scale passages with the slur. Aguado on the contrary played them staccato.

Ex: 81. This instance might be termed a double slur as the second note G is made by pulling away the 2nd finger and the 3rd note A by the same finger descending.—(See next page.)

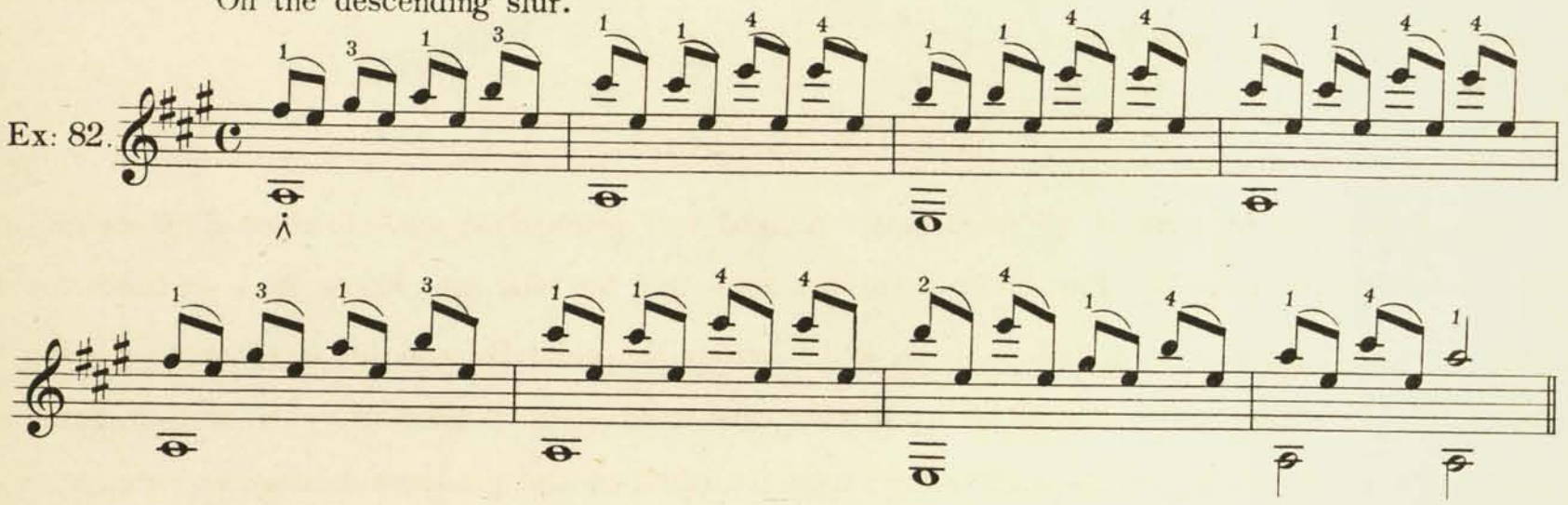
Play two notes by the L. H. the first note being struck by the R. H.

Ex: 81.

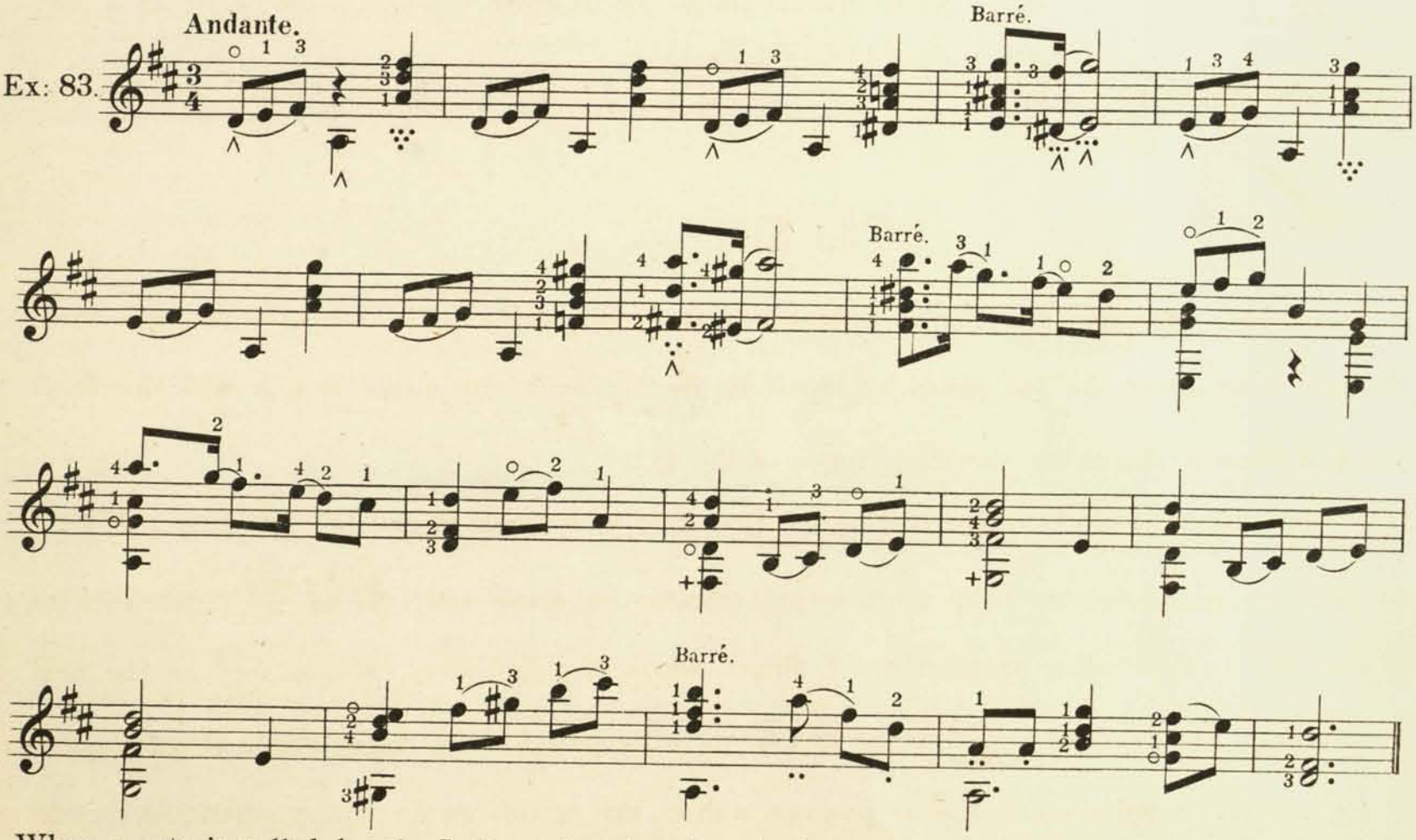


On the descending slur.

Ex: 82.



Ex: 83.

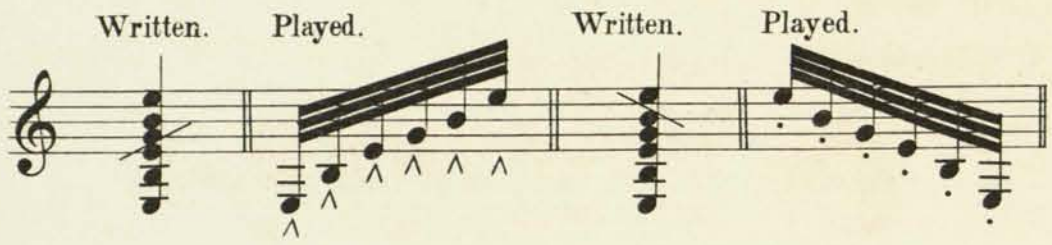


When a note is pulled by the L. H. on the 1st: string, the finger must fall *below* the fingerboard.

The Dash — —

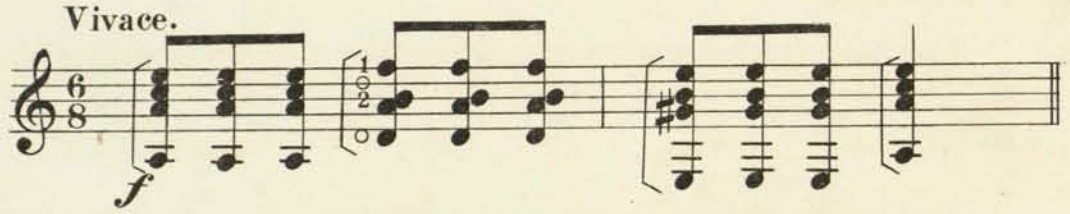
Is used for chords of 3, 4, 5, or 6, notes. When the upward Sign — is drawn through the chord it signifies that the thumb should be drawn quickly across the strings. When the opposite sign, — is used the 1st: finger of R. H. is drawn quickly across the string from R. to L.

The 4th: finger of the R. H. is taken up from the sounding board in both cases. Make the accent always on the top note.



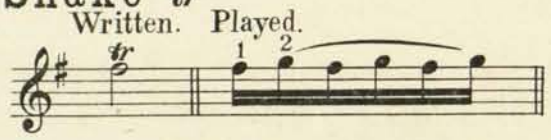
There is an extended use of the Dash played by the 1st: finger and thumb of the R. H.

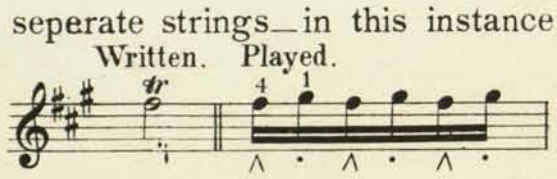
It is often used in repeated chords and is effected by the 1st: finger of R. H. playing the two or three high notes and the thumb crossing above the 1st: finger after having struck the bass note. Keep the 1st: finger perfectly straight from the middle joint to the finger tip and the thumb raised The thumb must not rest on the next string. Raise the 4th: finger of R. H. from the sounding-board, partly closing the 4th: 3rd: & 2nd: fingers so that the thumb and 1st are free.



The notes are much clearer and louder played in that manner than if they were fingered ∧ . .. ...

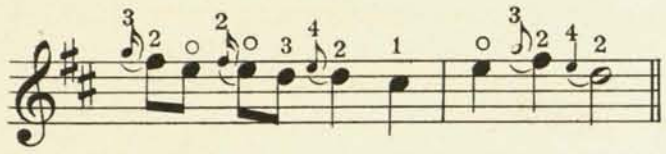
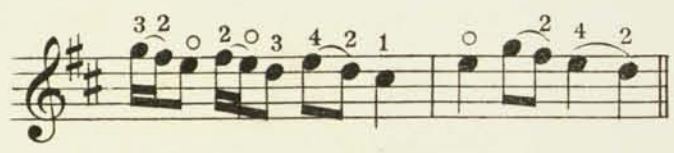
The Shake *tr*

There are two ways of making the Shake 

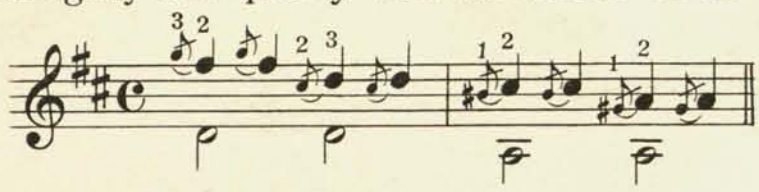
The first F♯ is struck by the 1st: finger of the R. H. and the rest of the notes are made by the L. H. the 2nd: finger of the L. H. striking like a hammer on the G, then pulled away forcibly to sound the F♯ and the process is repeated. The 1st: finger of the L. H. being, of course, kept down all the time. This manner of making a Shake is in reality the slur ascending and descending. Another method is by playing the two notes on two seperate strings—in this instance the B & E.—and using the thumb and 1st: finger of the R. H. 

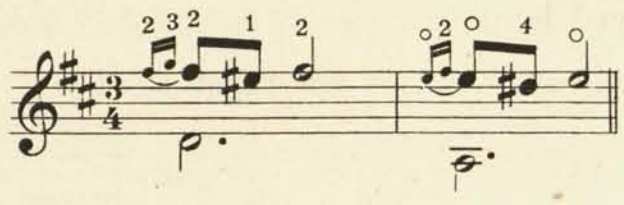
Grace Notes.

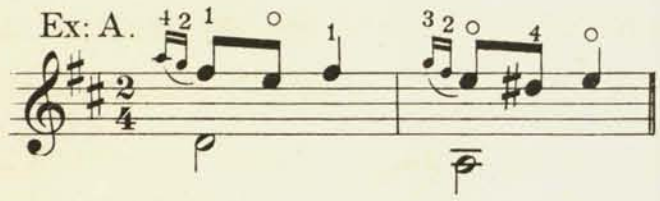
The APPOGIATURA is a single note placed before a large one, of which it usually takes half the value. The bass note is played simultaneously with the small note.

Written.  Played. 

The ACCIACATURA and groups of 2 or 3 small notes do not take any of the value of the principal note. They are played lightly and quickly with the accent on the principal note.





Ex: A. 

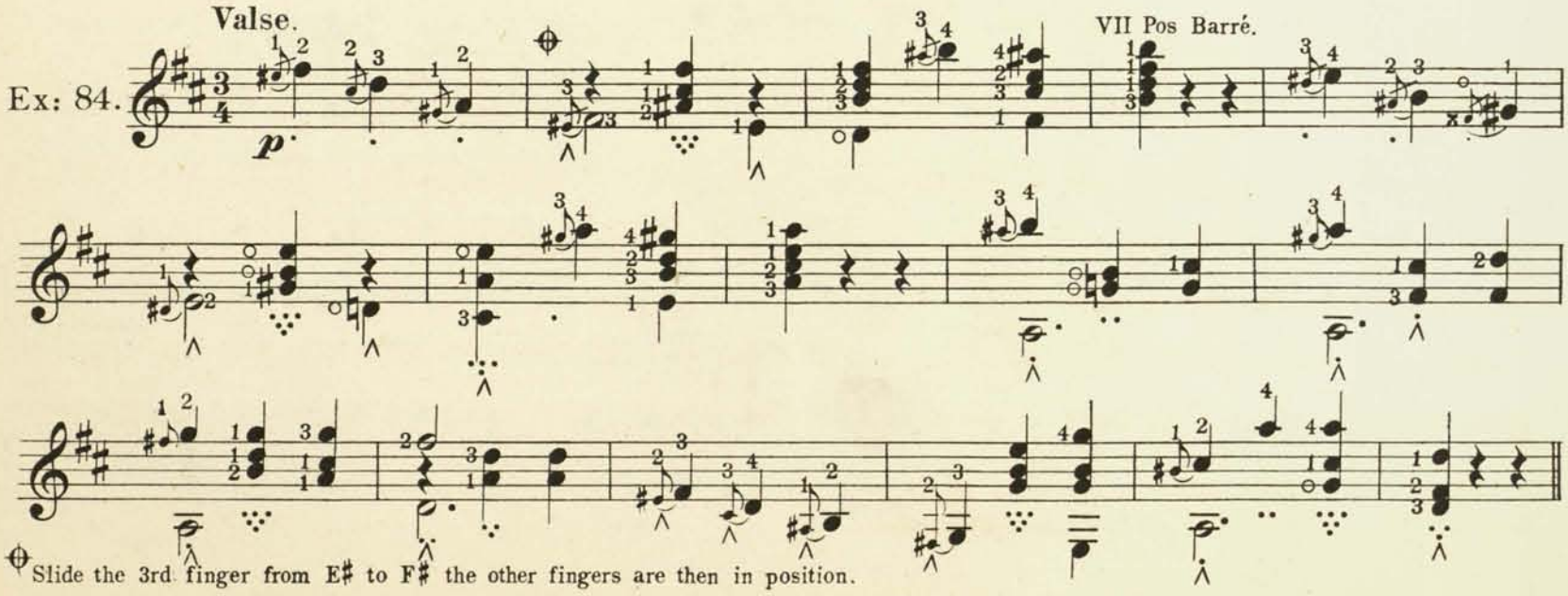
In Ex: A. place the fingers on A, G & F♯ in readiness. After striking the A with the R.H. let the 4th: finger be pulled forcibly away then pull 2nd: away quickly having kept the 1st: finger on the F♯.

The R.H. it is shown only strikes *once*.

The TURN ∾, 𝄐, is composed of 2, 3 or 4 notes which are sometimes written and at other times the Signs only are used.

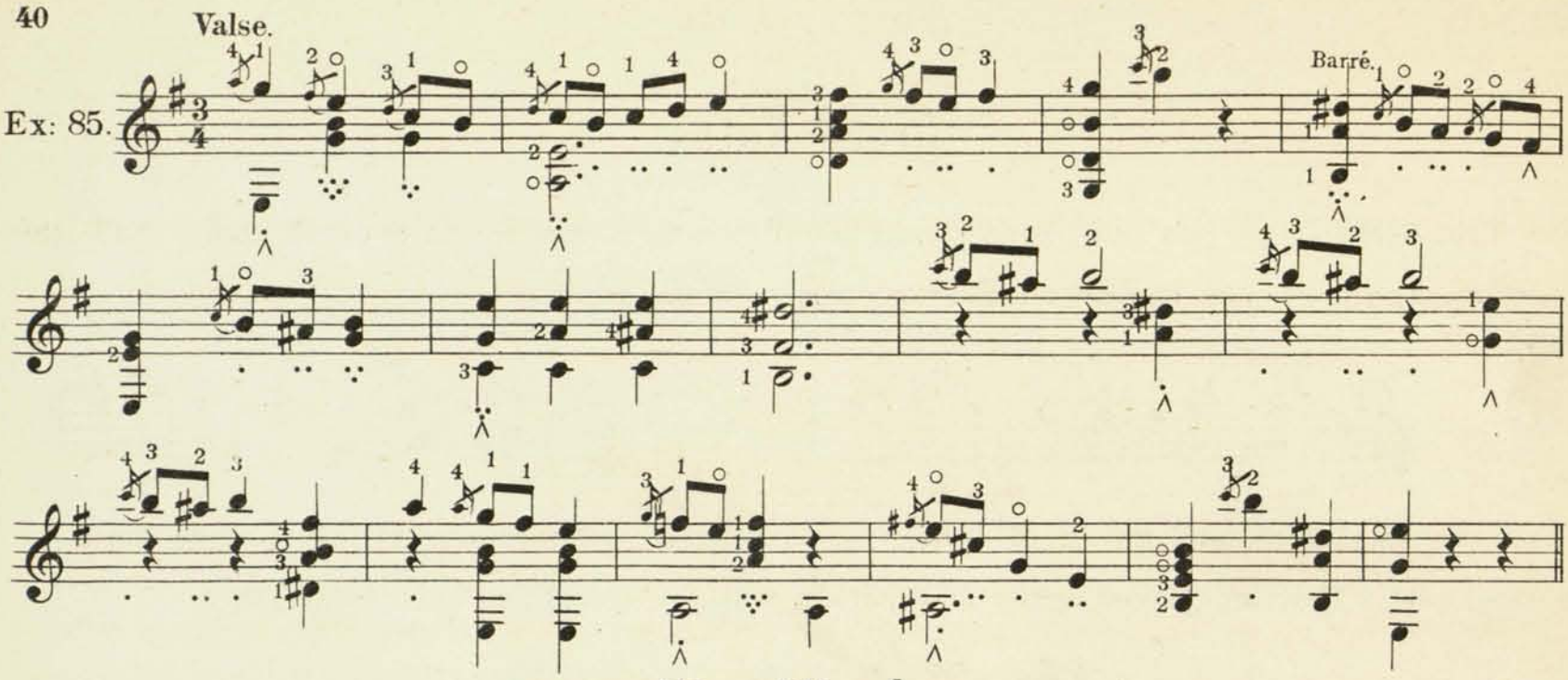
Short Pieces with Grace Notes.

Ex: 84. Valse.



⊕ Slide the 3rd finger from E♯ to F♯ the other fingers are then in position.

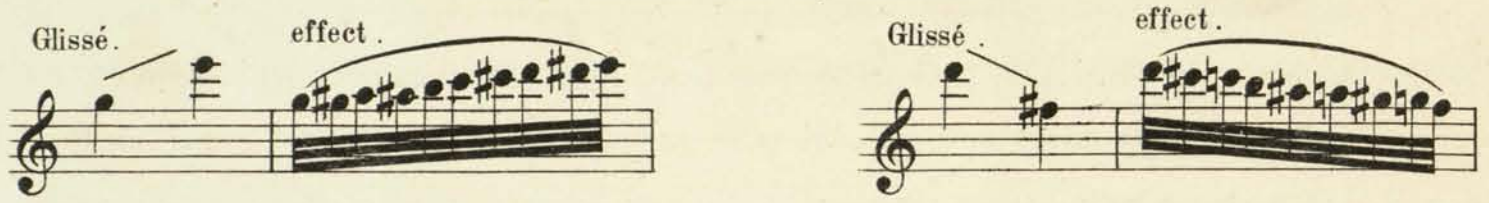
Ex: 85. Valse. Barré.



The Glissé.

Is a beautiful effect if not too profusely used. In all Glissé passages strike only the first note; the last note and intermediate ones being made to Vibrate by the finger of the L.H. sliding up and down as the case may be. Place the 4th: finger on the G and slide quickly up to E without stopping .

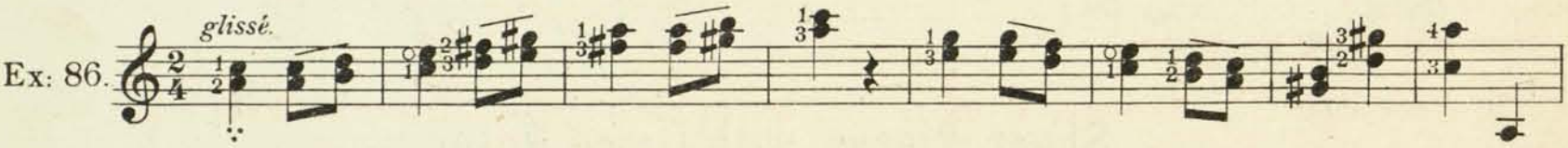
When this effect is desired the word Glissé is usually written .



Double notes can also be executed in the same manner.

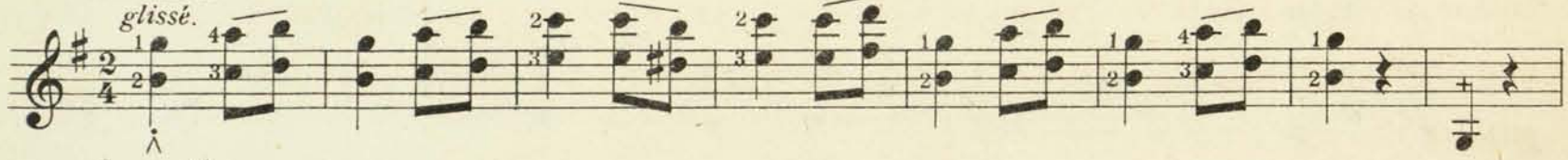
In thirds

Ex: 86. *glissé.*



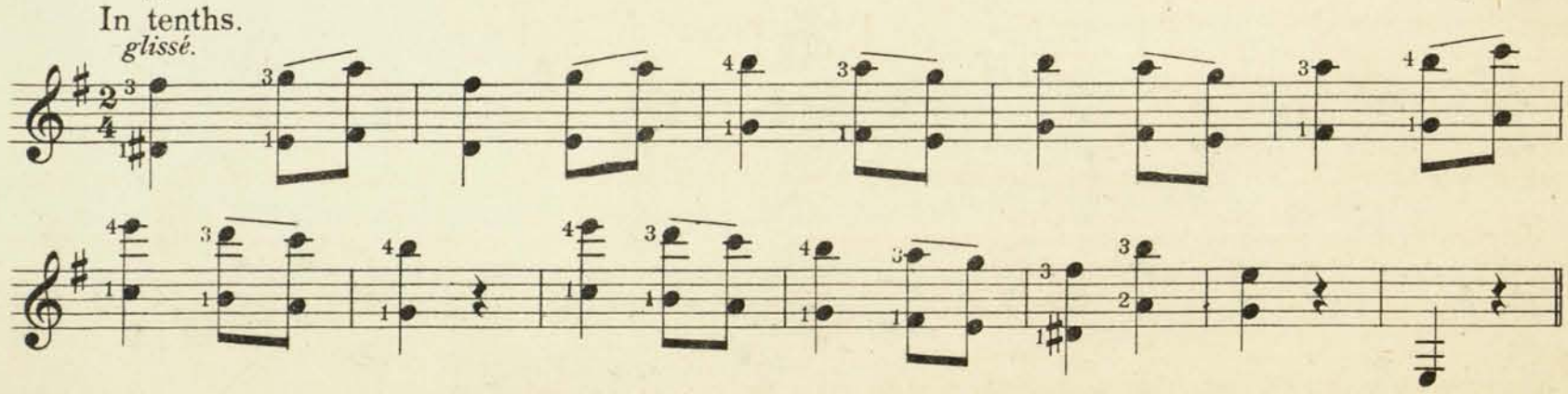
In sixths

glissé.



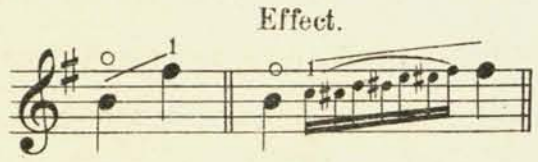
In tenths.

glissé.



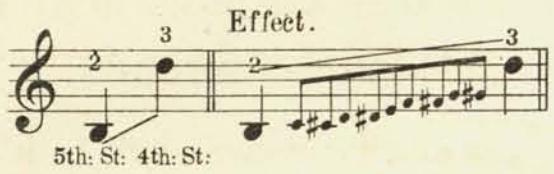
The Slide

Is altogether different from the Glissé, inasmuch that in the Glissé the first note only is struck, in the slide, *not only is the first note struck but also the one risen or descended to.* I have borrowed this effect from the Violin and Violincello, and in melodic passages it adds a wonderful charm.



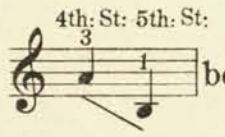
Do not slide up as quickly as in the Glissé, but rather the reverse. For a Slide, the Sign only is used. The Slide is very often effective, when the Glissé would not be so.

In the following Example I should go from one string to another, from the 5th string to the 4th and the fingering also is altered.



In the passage similar to the preceeding one, always slide up to the fret below the high note when each principal note is got on two different strings, and retain the finger in position from the low note.

In most cases a complete Chromatic Scale is not made, which is palpably impossible when going from one string to another.

In descending it is the same, If 

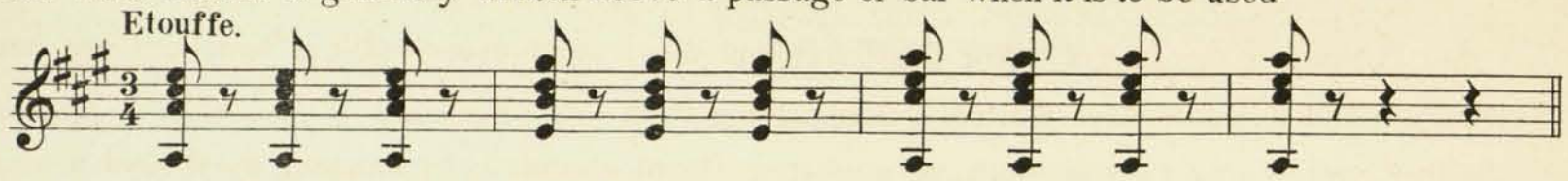
be fingered 3.1.you will descend to F♯ on the D string before striking the B. If the 2nd: finger is placed on A,you can descend to F♮.The fingering is generally determined by the preceeding passages. Raise the finger that you have used for the slide before striking the note risen or descended to.

Etouffe

Is damping the sound. It is produced by striking the strings and suddenly stopping their vibration by placing the R.H. on the strings that have been set in motion. Either use the palm of the R.H.or those fingers that have pulled the chord, suddenly putting them back on the strings as if to repeat the chord;but merely stopping the vibration. It is a pretty effect,peculiar to the Guitar, but should be sparingly employed.

It is admissible to strike the note risen or descended to in the glissé, but not always advisable.

The word Etouffe is generally written above a passage or bar when it is to be used



Sor never used his R.H. for the Etouffe but produced it by striking the desired chord and then lifting the fingers of the L.H. up but not off the strings. It has the disadvantage of only being applicable to stopped notes, as it is self-evident the open strings would continue to sound unless stopped by the R.H. But as that great master says such effects should seldom be indulged in, and in regard to the beginner *never* used. When a certain degree of efficiency has been attained, then is the time to practise such effects. Study and amusement can be got without them, at any rate at first, that is why I have not explained all these effects until the end of the first part though most methods have them at the beginning. My impression is that the student should be made acquainted with the manner of producing tone and fingering. There is more pleasure in listening to a little piece played well, than hearing embellishments used badly.

Harmonic Sounds.

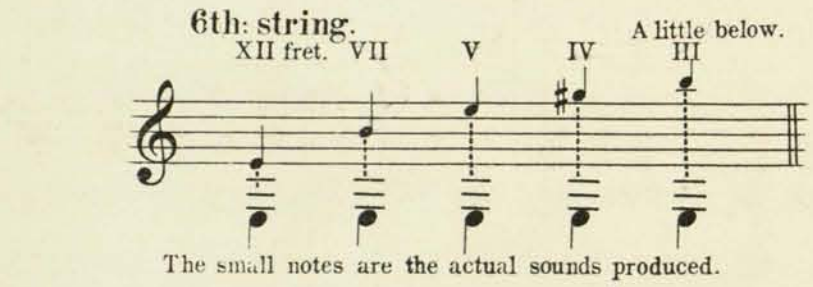
Simple Harmonics are produced by resting the fingers of the L.H. (the 3rd: or 4th: is best) very lightly on a string but not pressing it down; and striking very forcibly with the R.H. near the Bridge.

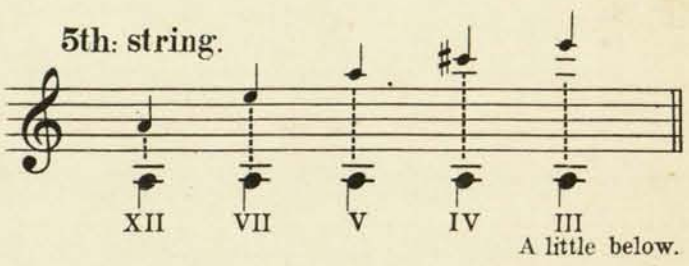
After striking with the R.H. throw up the finger of the L.H. very quickly.

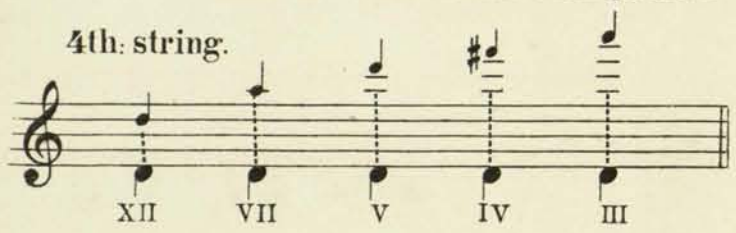
Harmonics are produced on the 12th: 9th: 7th: 5th: 4th: and a little above and below the 3rd: frets.

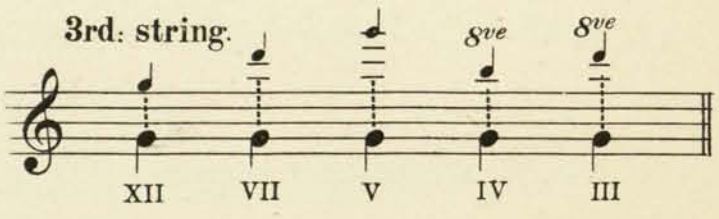
The 9th: fret makes the same Harm. sound as the 4th: fret. The clearest Harmonics are those on the 12th: 7th: 5th: & 4th: frets of the covered strings and the 12th: 7th: & 5th: frets on the gut strings.

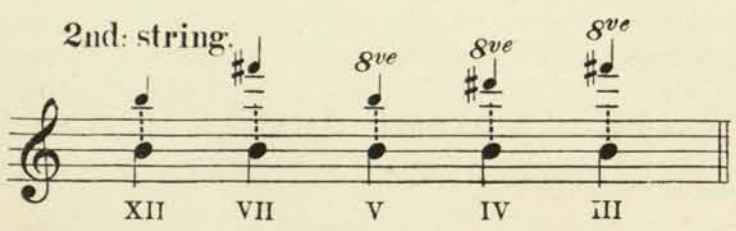
The following is a table of Harmonic Sounds.

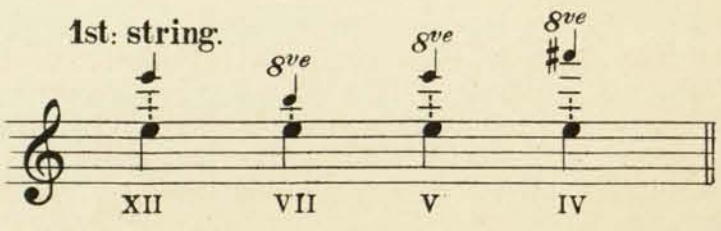












Other Harmonics can be got below the III fret and above and below the II fret but they are nearly inarticulate and therefore have refrained from giving them.

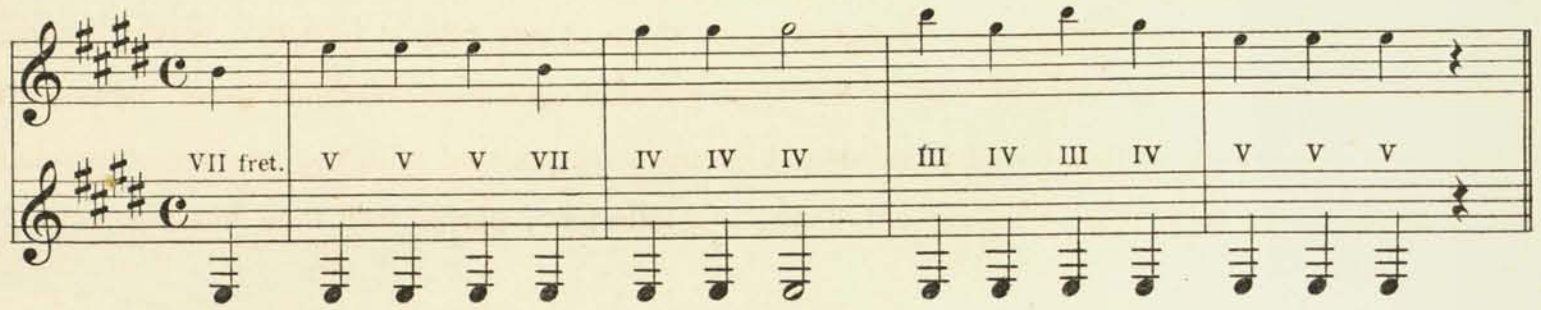
Another method, *called double doigter,* of producing Harm. sounds is by stopping the desired note and placing the tips of the R.H. thumb 12 frets higher and striking forcibly with the 1st: finger of the R.H. behind the thumb, the thumb being raised after striking precisely the same as the finger of the L.H. in simple Harmonics. Any note can be made Harmonic in this manner. For Ex

place the 1st: finger of the L.H. on the 1st: fret lay the thumb of R.H. *very lightly* on the F an *Octave higher,* and strike with 1st: finger as explained.

Result.

Ex: 87.

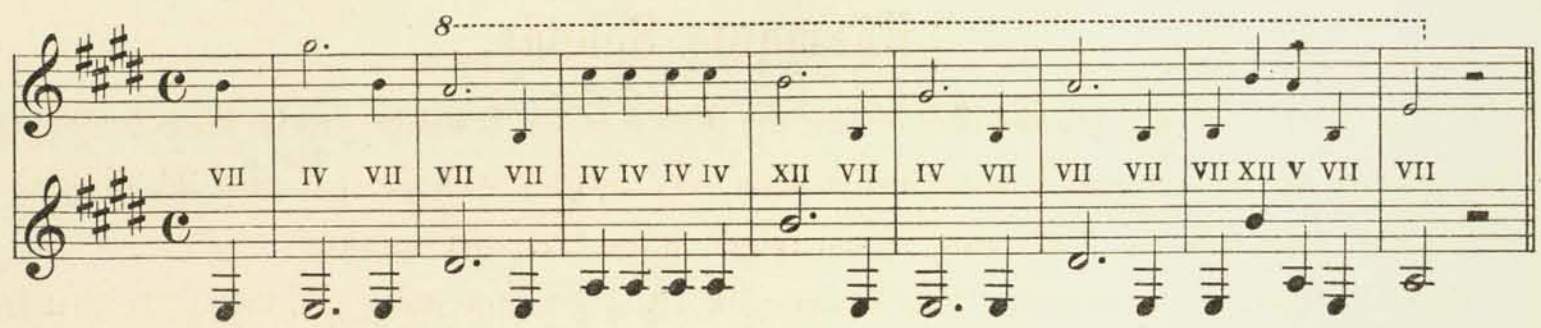
Written.



Result.

Ex: 88.

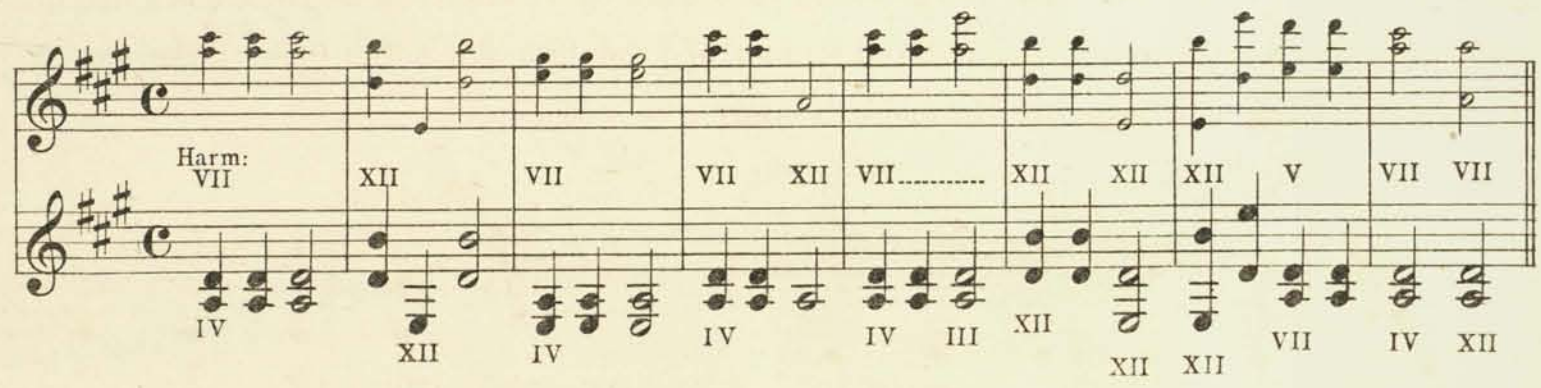
Written.



Result.

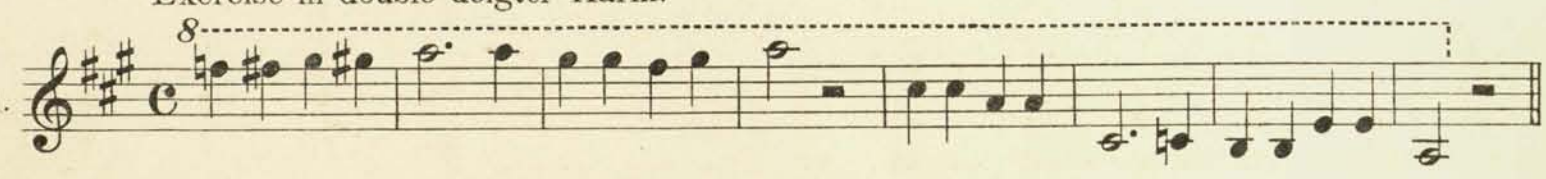
Ex: 89.

Written.



Exercise in double doigter Harm:

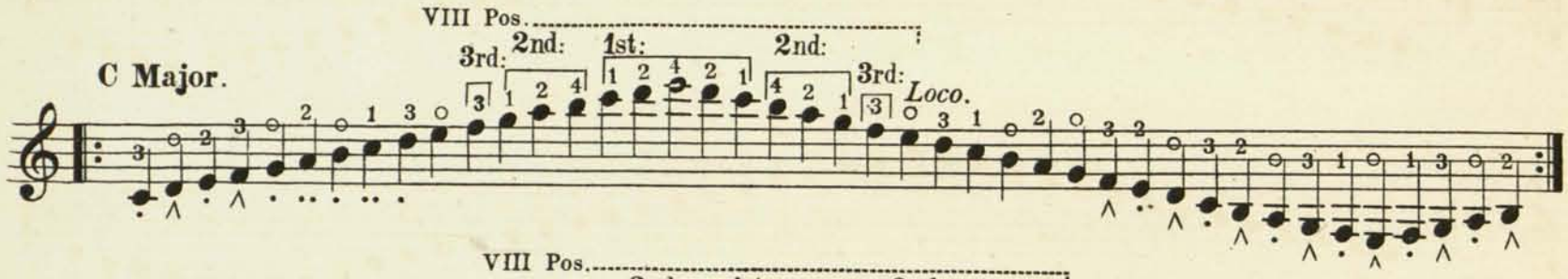
Ex: 90.



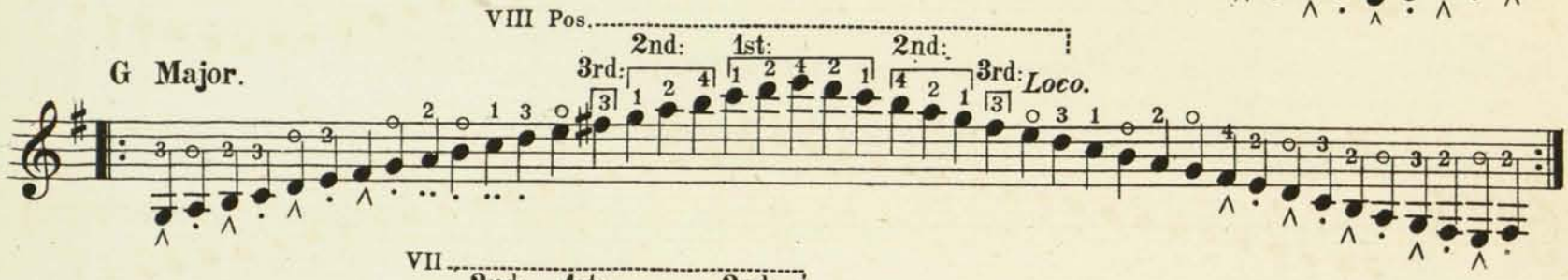
The old masters adapted several other modes of writing Harmonics, but the above is the simplest and easiest to read and was invented by Sor. When a single note only is desired to be made Harm, it is written an octave lower than it sounds and the words Harm. 8va written above.

Scales for Daily Practise.

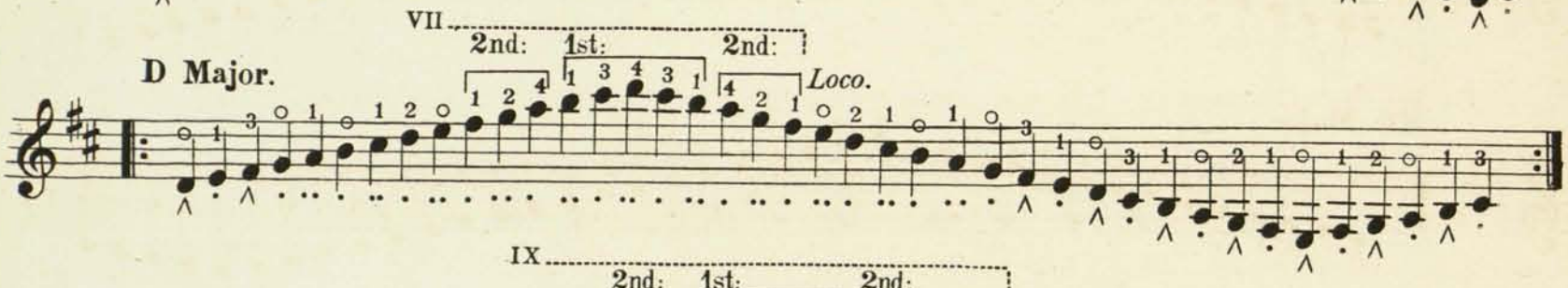
C Major.



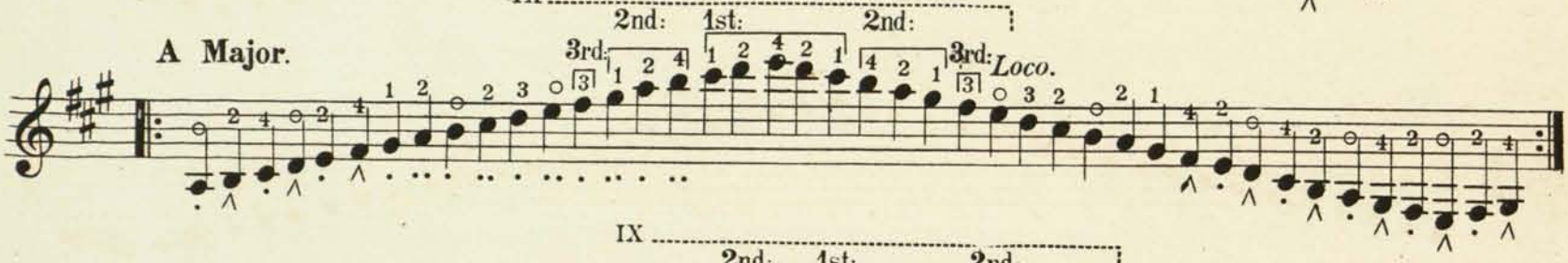
G Major.



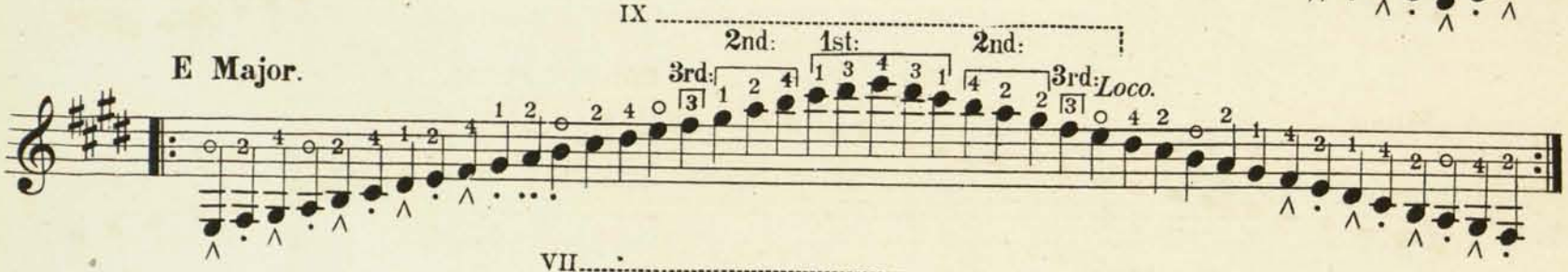
D Major.



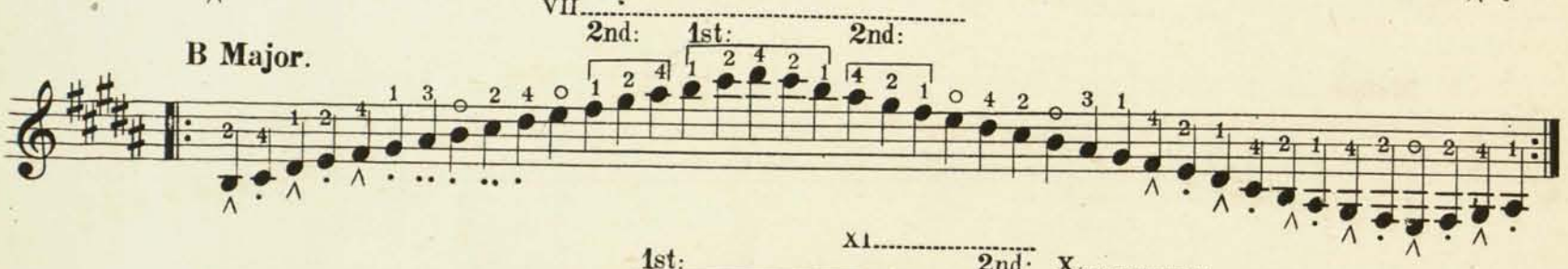
A Major.



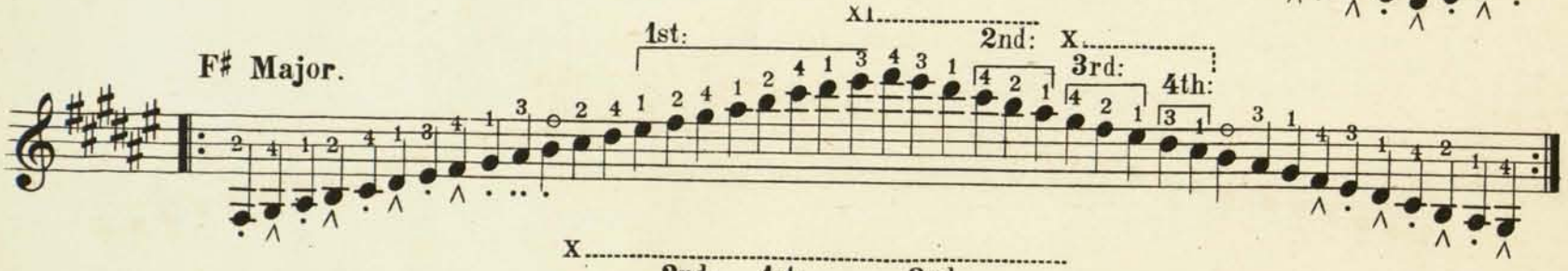
E Major.



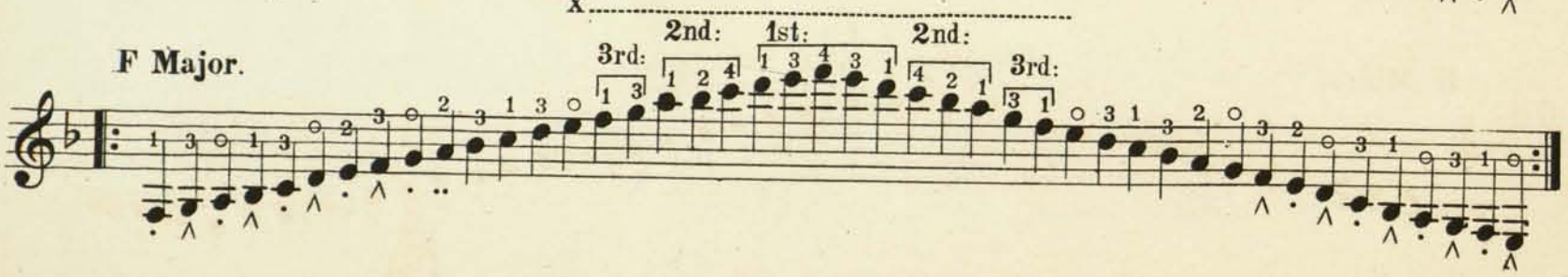
B Major.



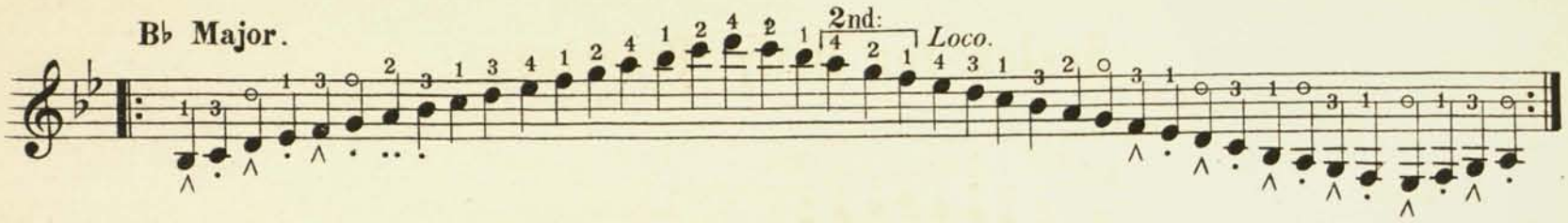
F♯ Major.



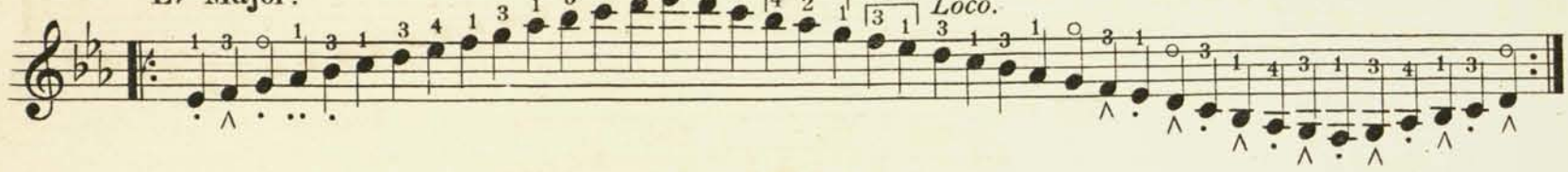
F Major.



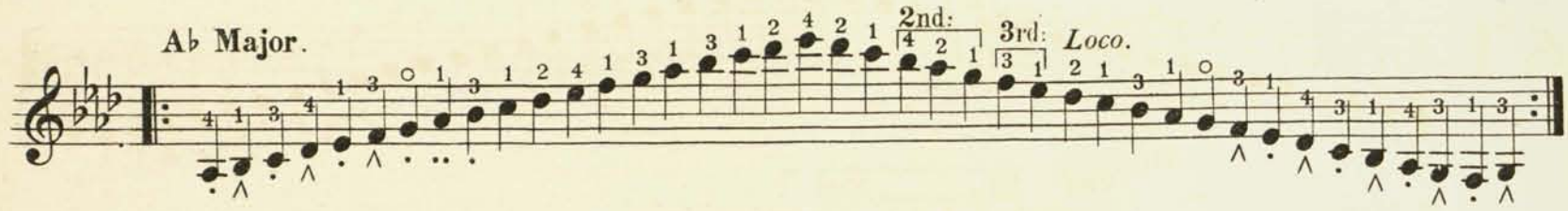
B♭ Major.



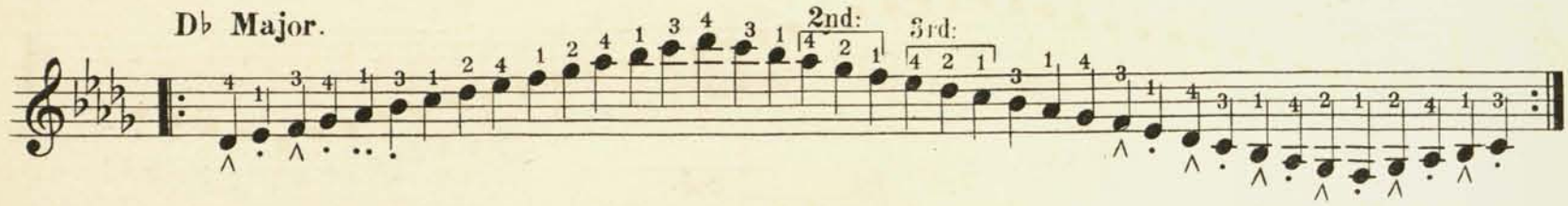
E♭ Major.



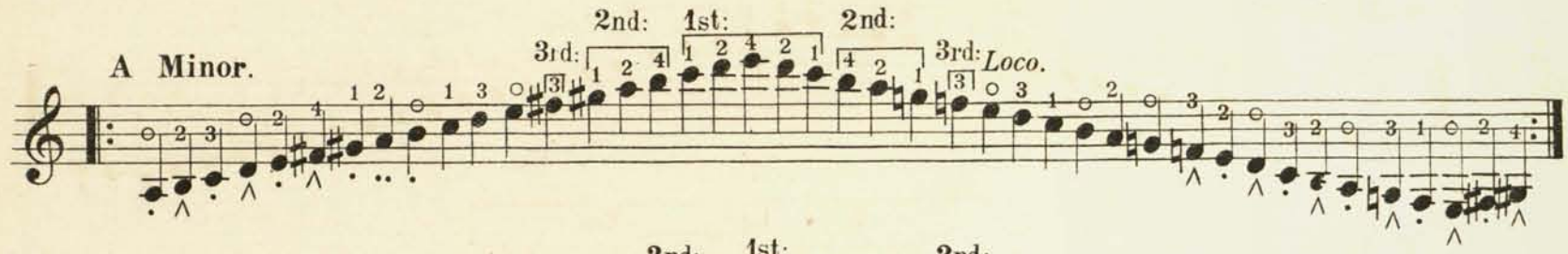
A♭ Major.



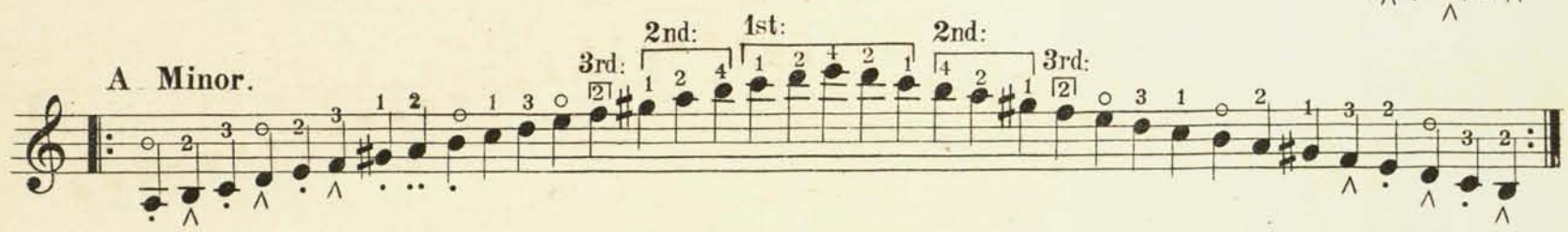
D♭ Major.



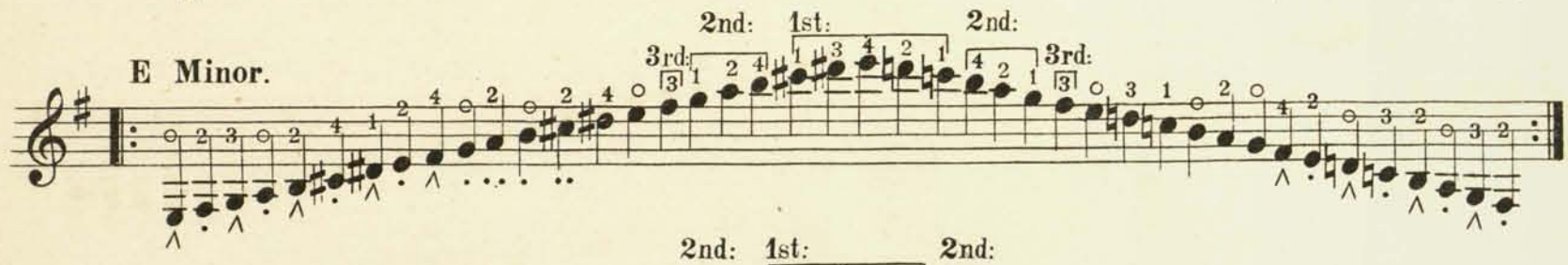
A Minor.

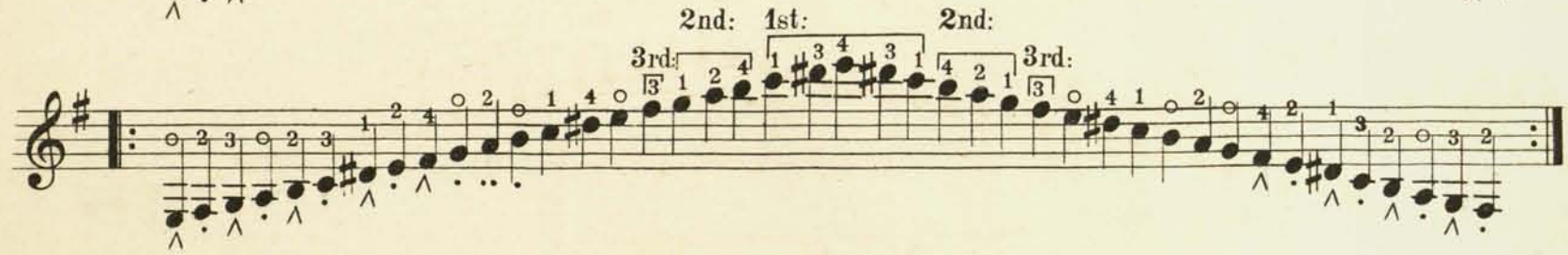


A Minor.

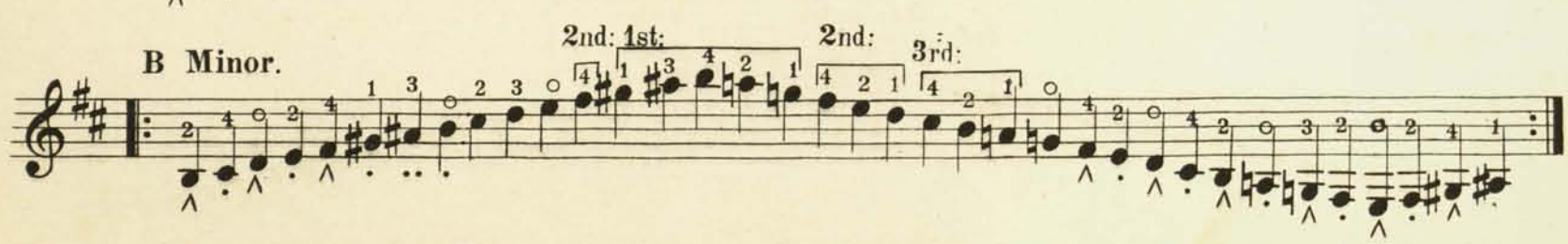


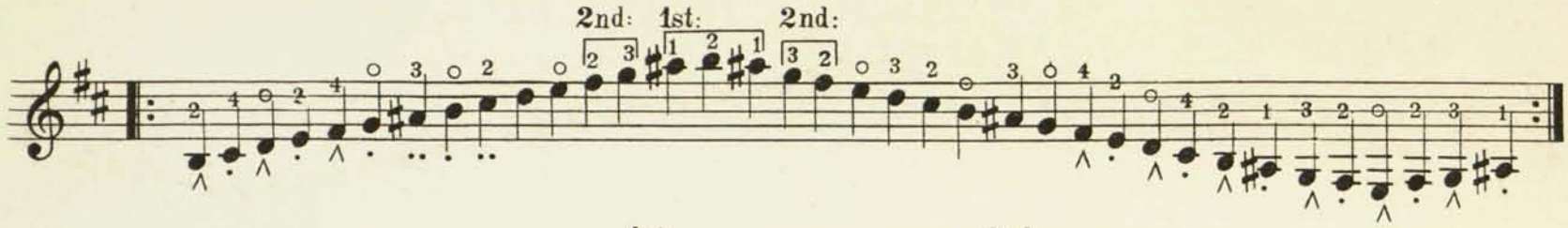
E Minor.



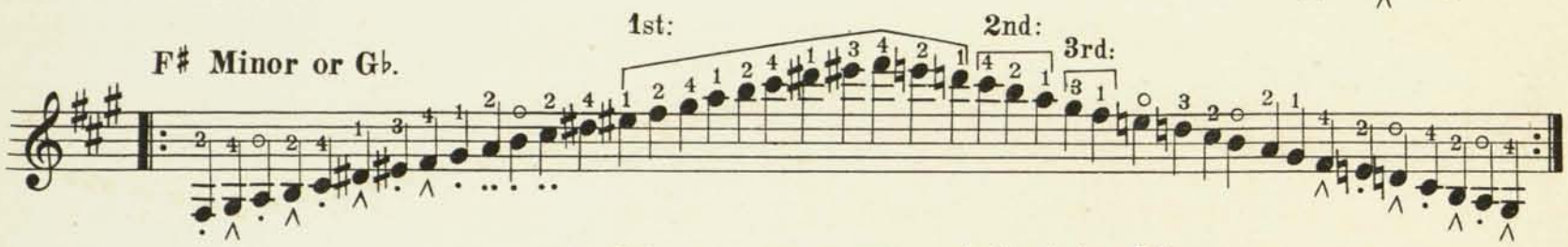


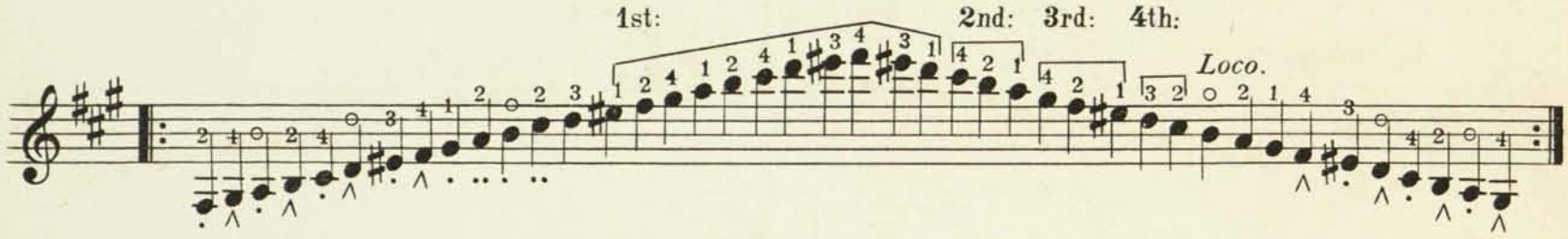
B Minor.



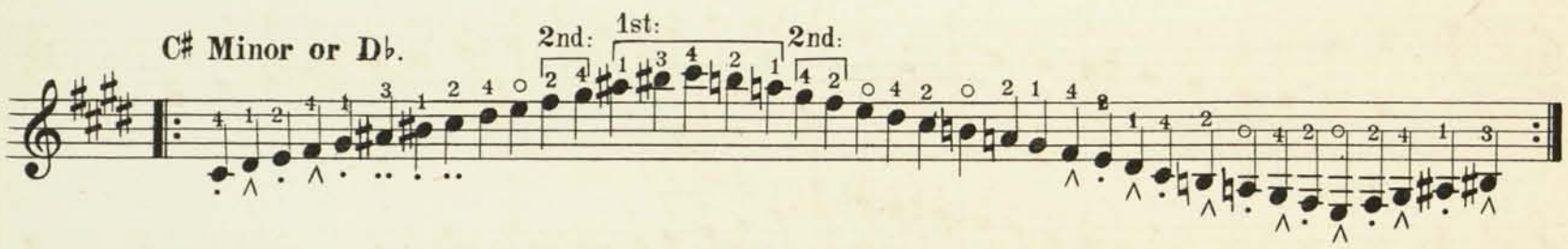


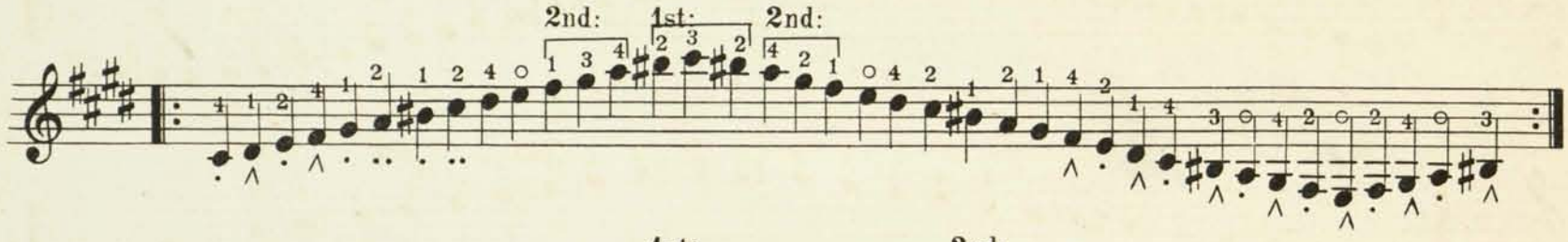
F♯ Minor or G♭.



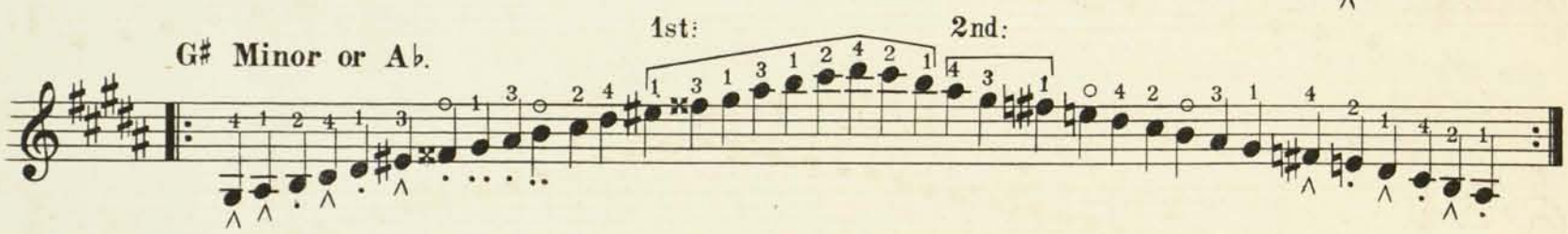


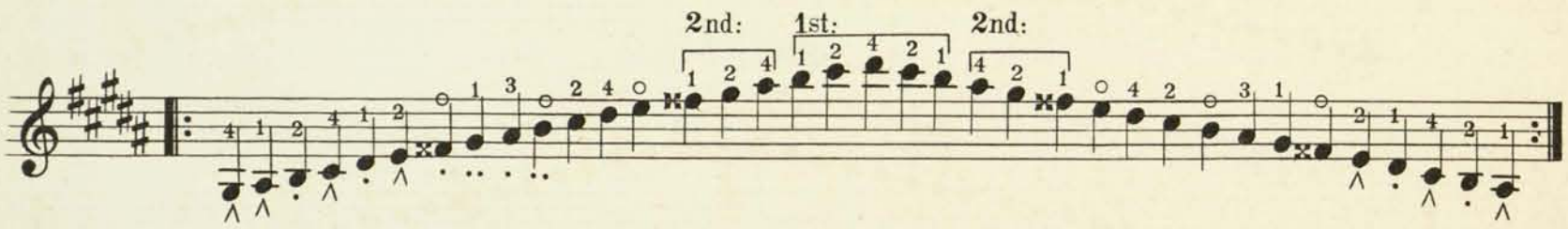
C♯ Minor or D♭.



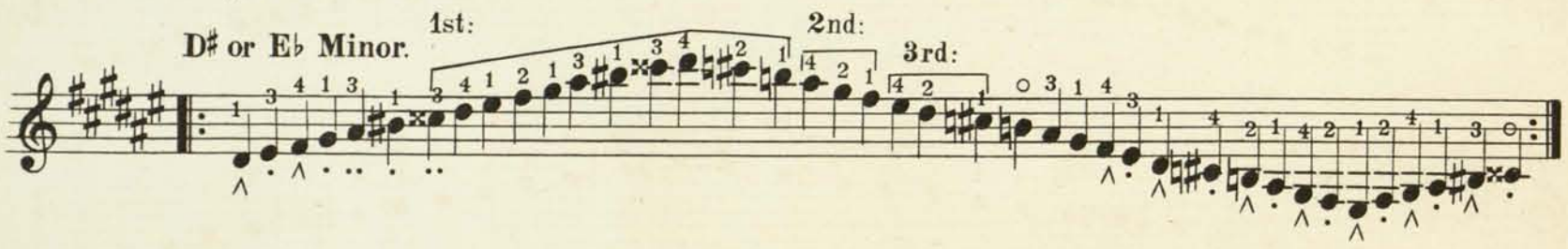


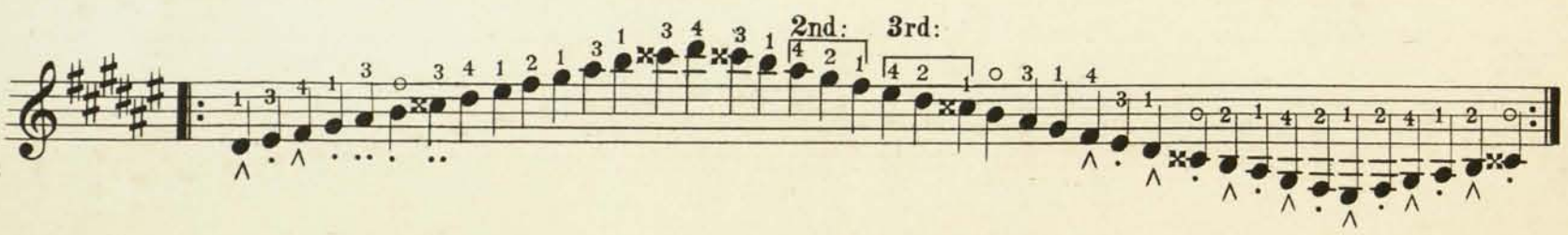
G♯ Minor or A♭.





D♯ or E♭ Minor.





D Minor.

G Minor.

C Minor.

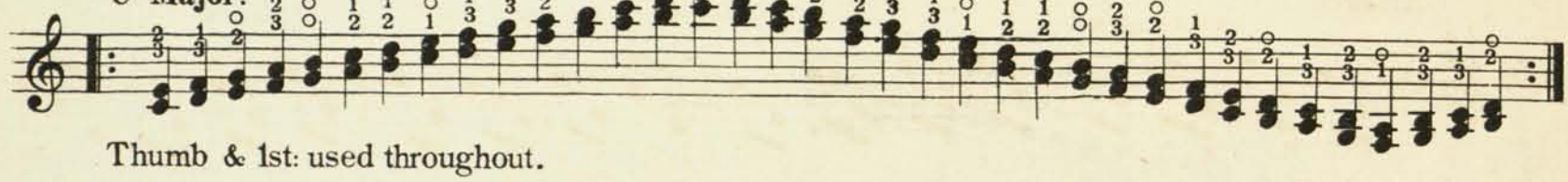
F Minor.

B♭ Minor.

Scales in Thirds.

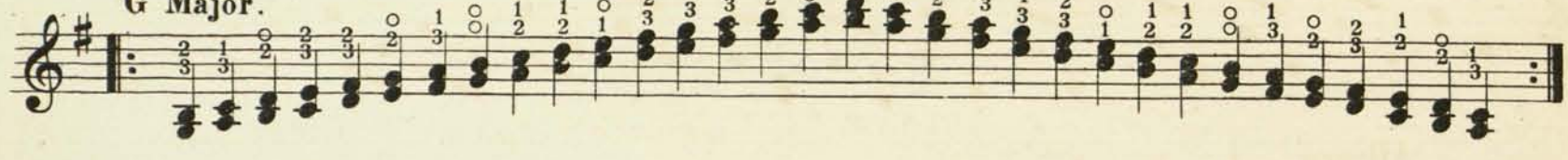
Thirds and Sixths are always played with the thumb and 1st: finger except when there is a bass note in [addition.

C Major.

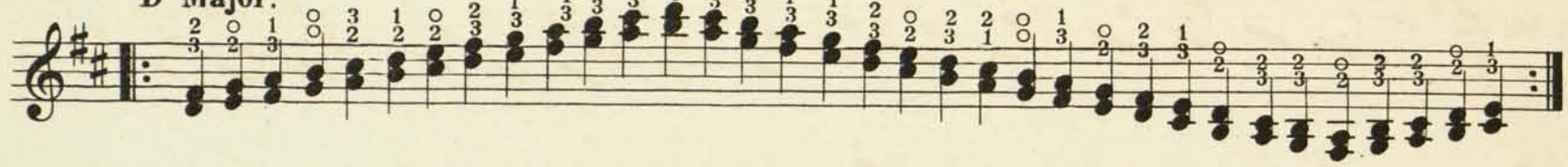


Thumb & 1st: used throughout.

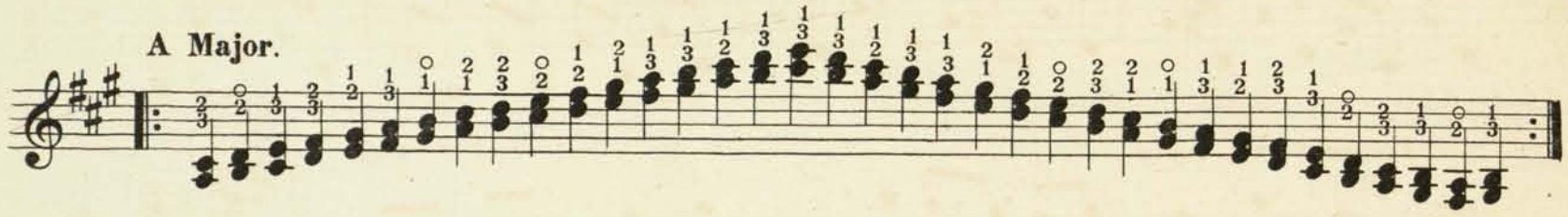
G Major.



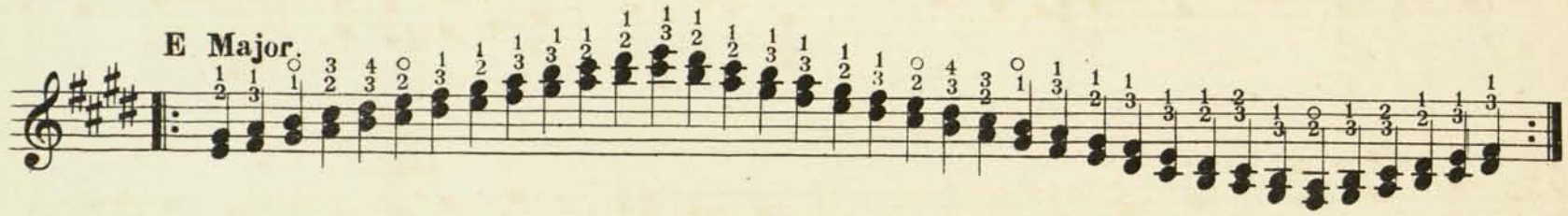
D Major.



A Major.

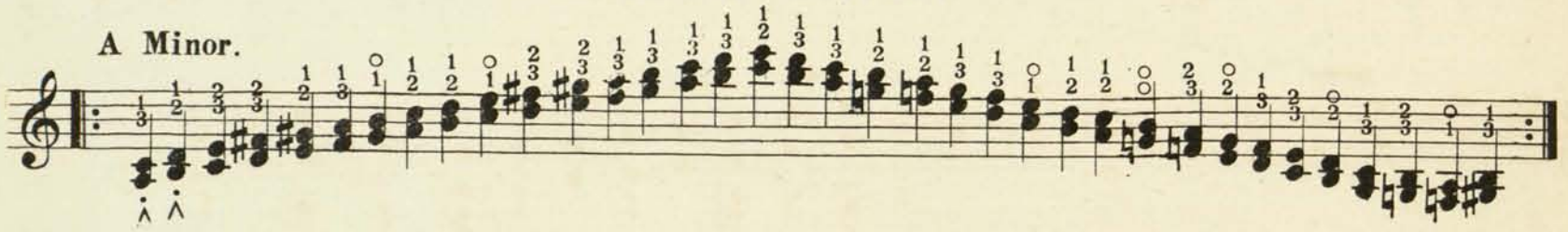


E Major.

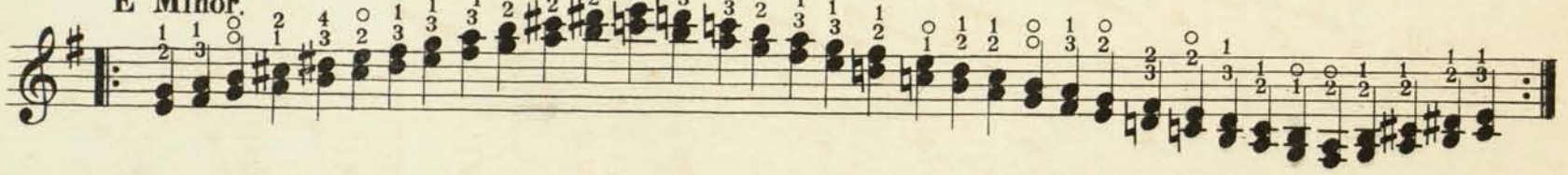


Minor Thirds.

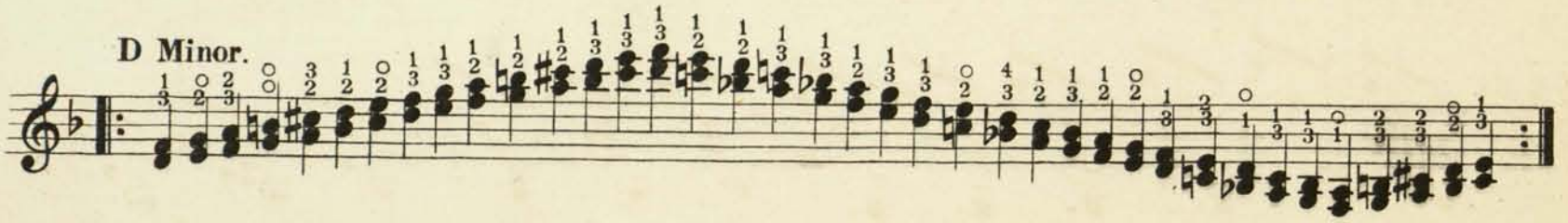
A Minor.



E Minor.



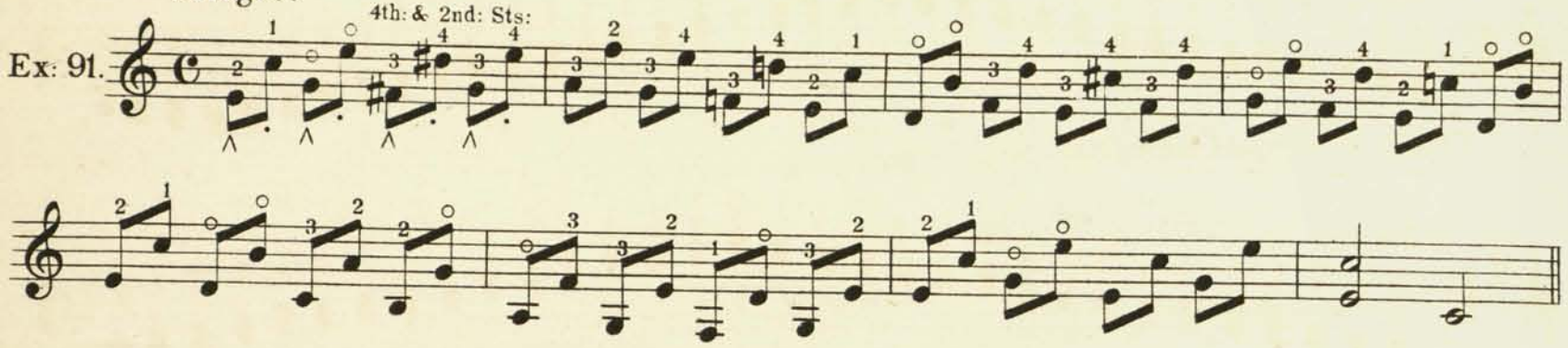
D Minor.



Ex: in Sixths.

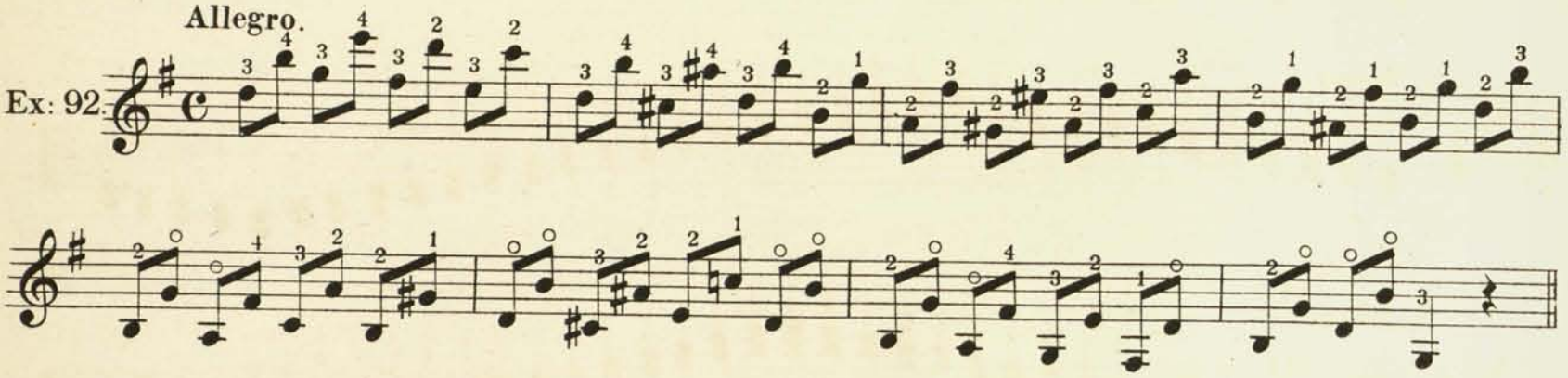
Allegro.

Ex: 91.



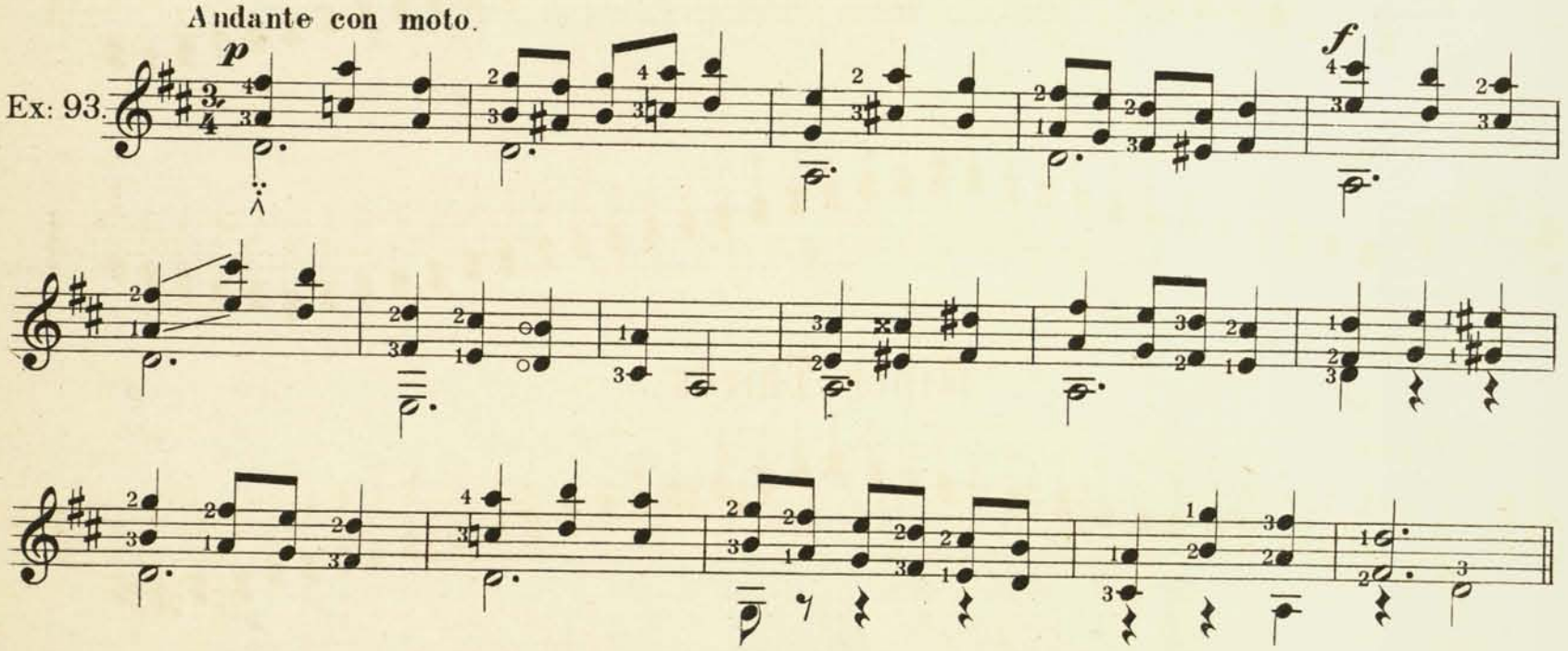
Allegro.

Ex: 92.



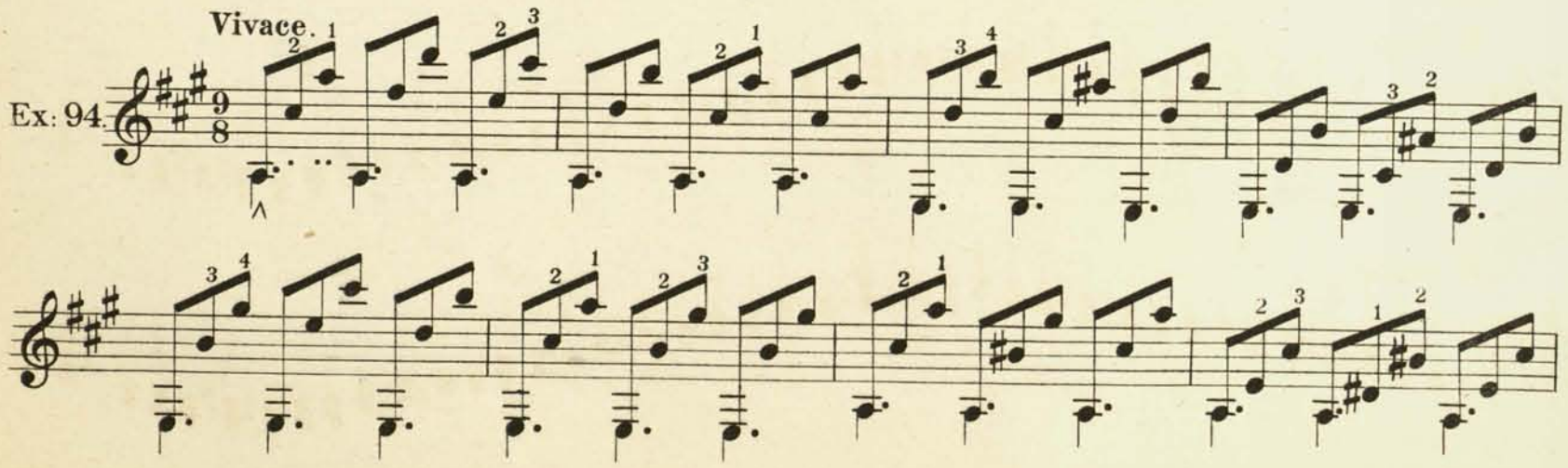
Andante con moto.

Ex: 93.



Vivace.

Ex: 94.



IX Pos. IX Pos. *Loco.* IX fret. VII fret. VI fret.

IX fret. VII fret. VII fret.

Ex: 95. *p* *cres.*

VII Pos. V Pos.

Andante.
dolce.

Ex: 96.

f Barrè. Barrè. *pp*

cres. Barre. *p*

Exercises in Octaves.

Allegretto.

Ex: 97.

Ex: 97a.

Ex: 98.

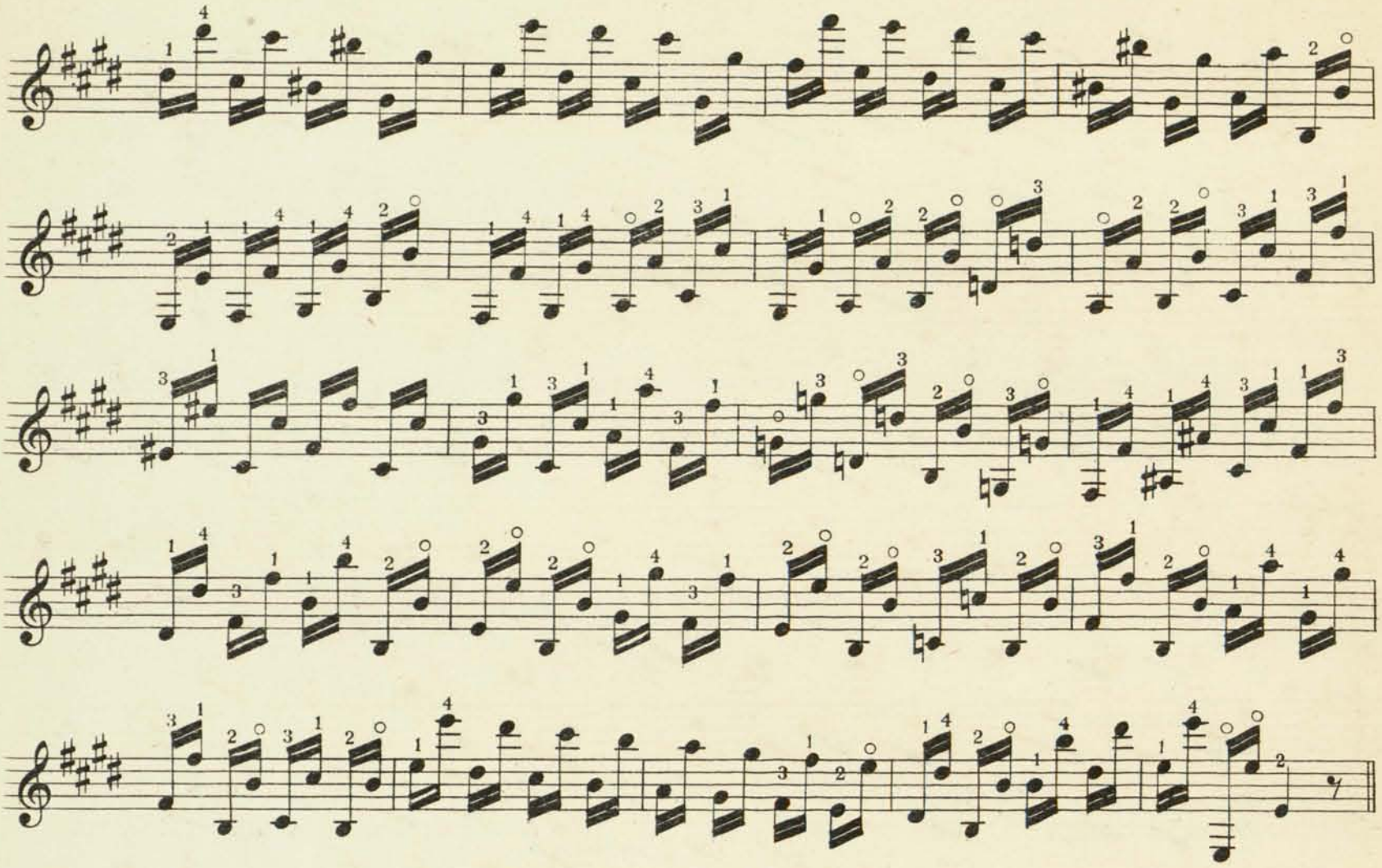
Andante.

Ex: 99.

dolce.

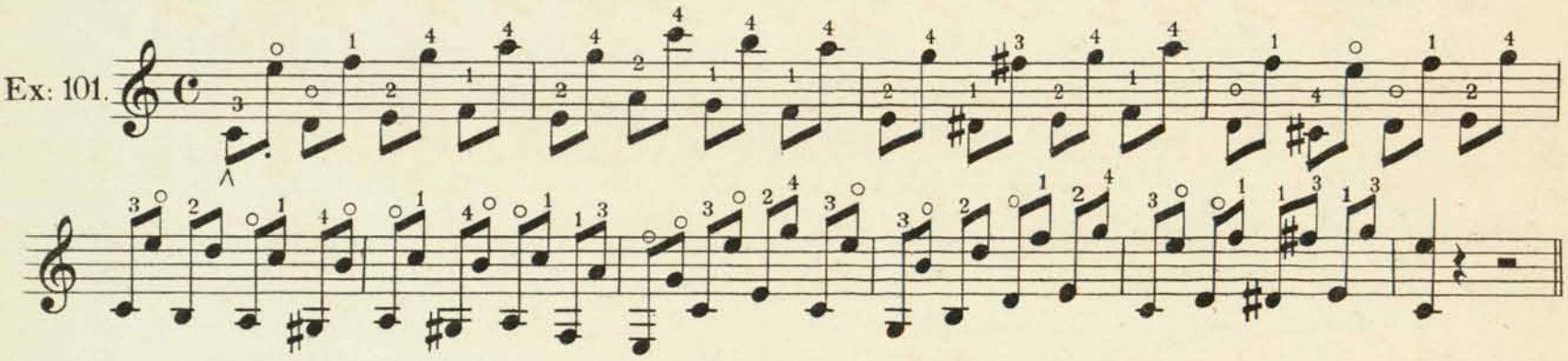
Vivace.

Ex: 100.

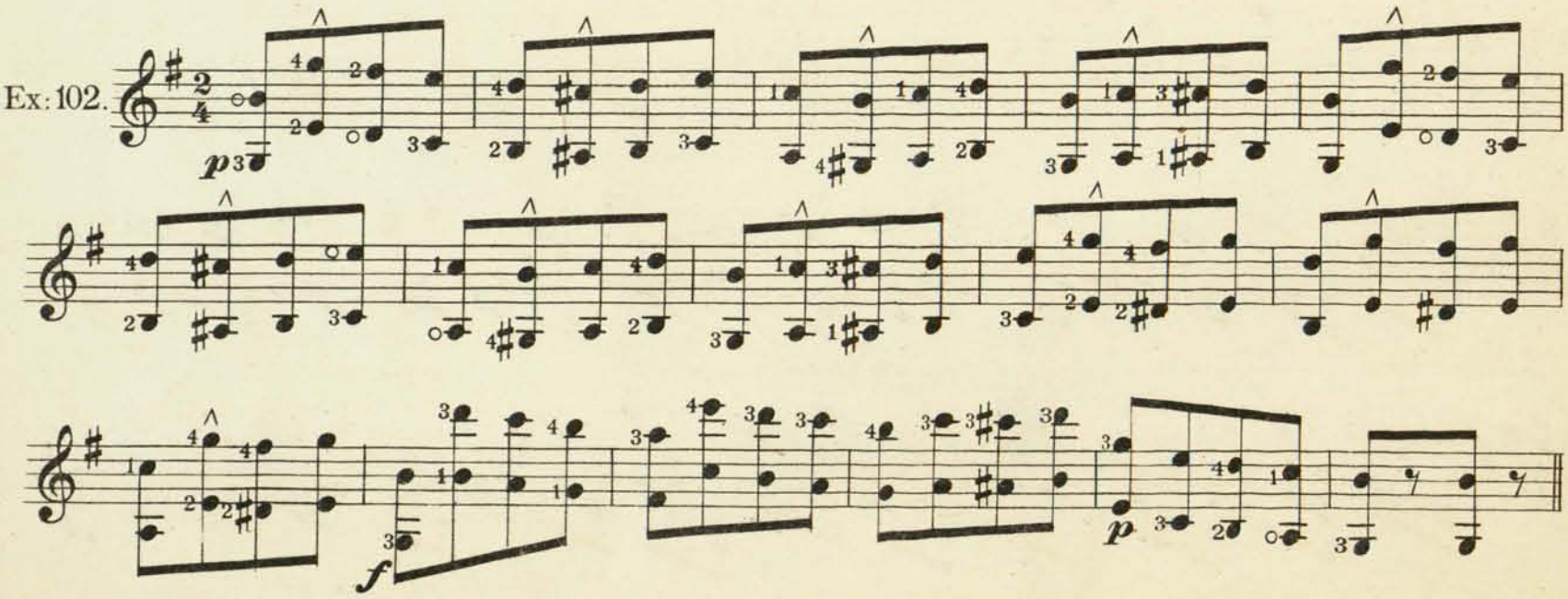


Exercises in Tenths.

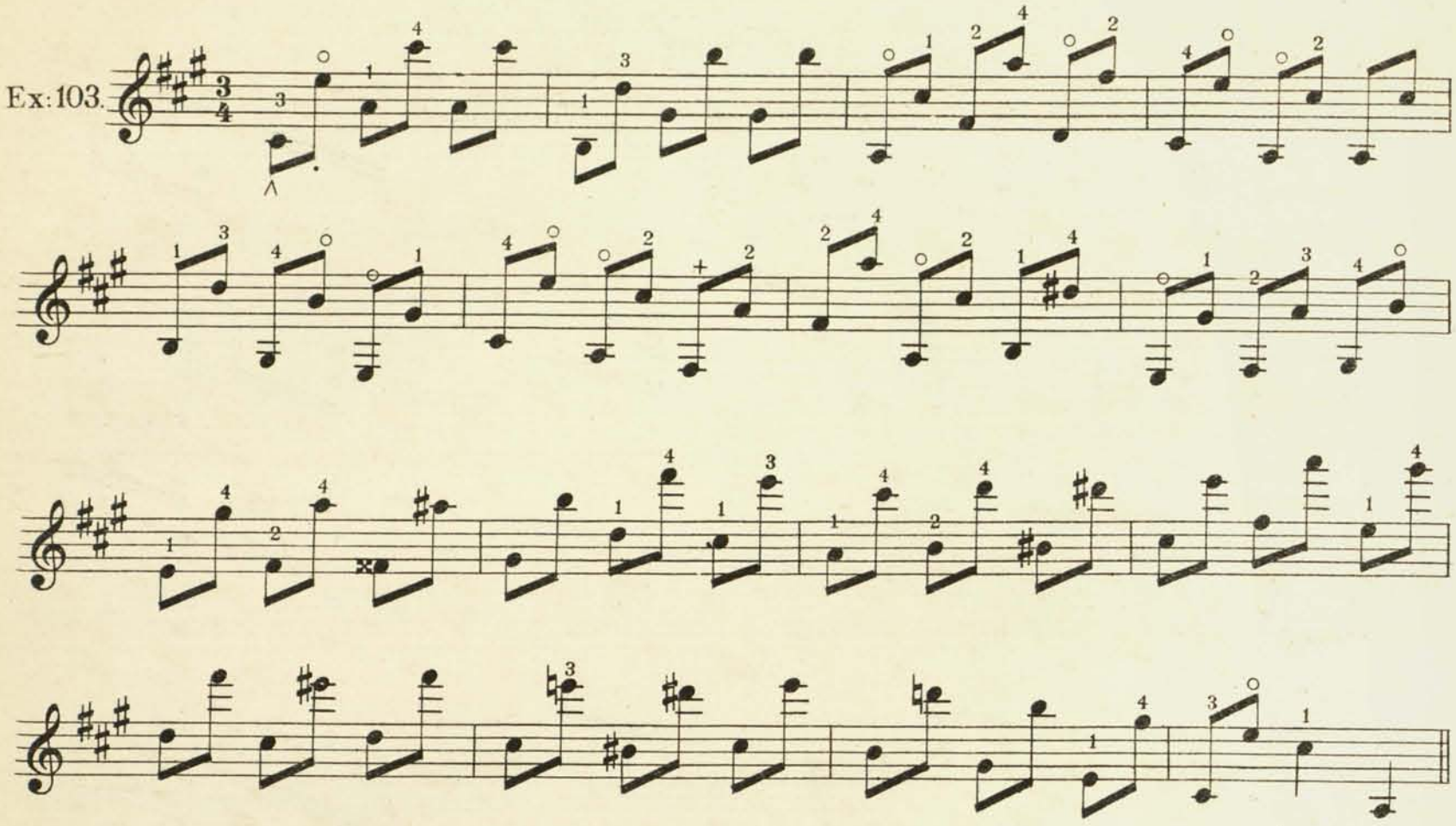
Ex: 101.



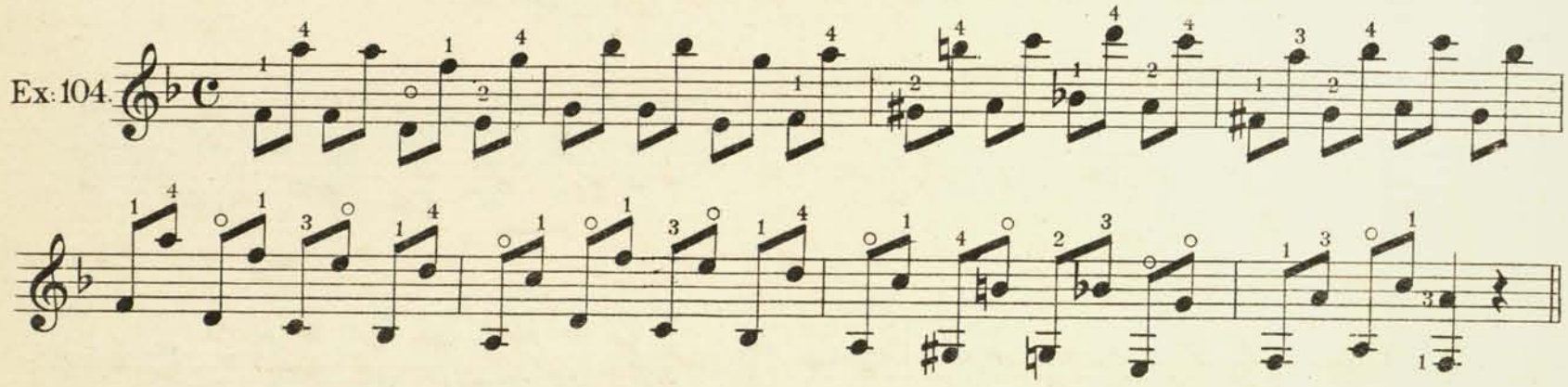
Ex: 102.



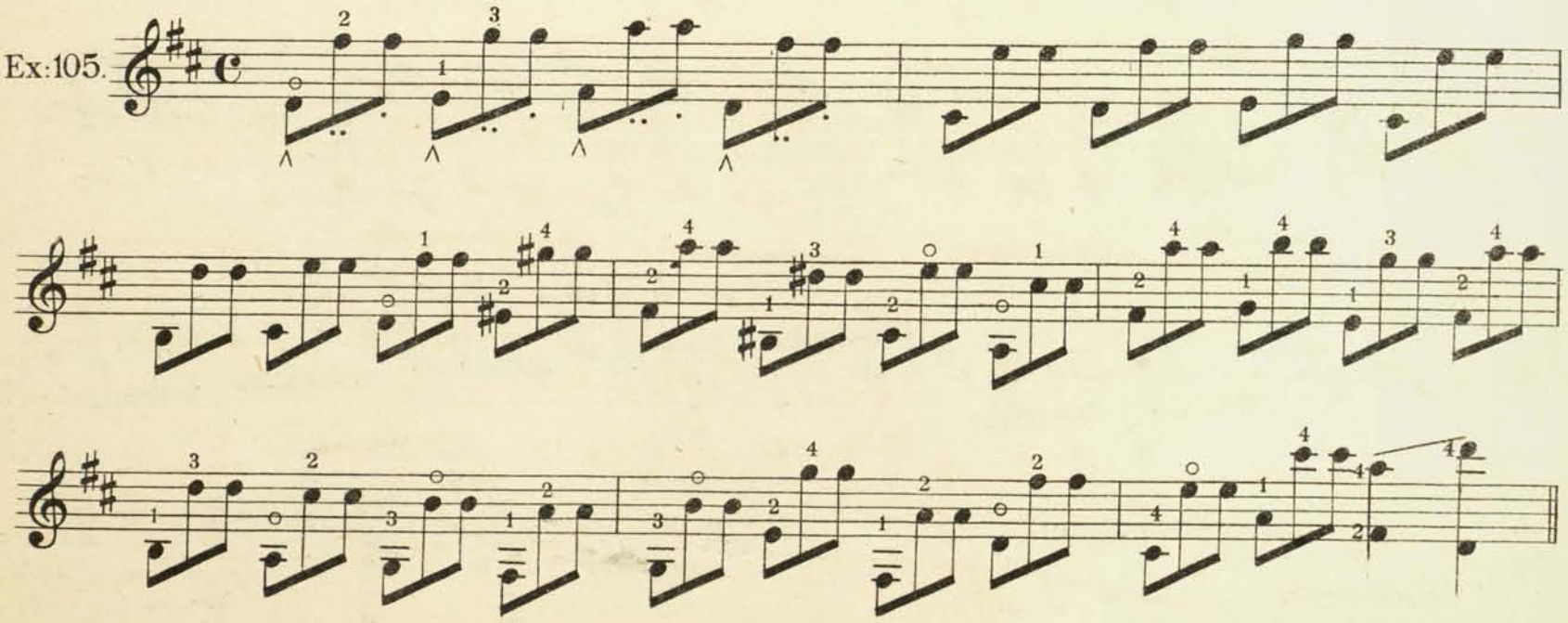
Ex:103.



Ex:104.



Ex:105.



Study.

Allegro. From Op: 19.

f

gliss.

Barrè.

4th: St: VII Pos.

4th: St

Har: Har:

Study for the R. H.

From Op: 41.

Con moto.

Barrè.

VIII

V

Barrè.

Barrè.

Barrè.

Barrè.

Barrè.

Study on repeated notes.

From Op: 43.

Allegro.

VI Pos.

Barré.

cres.

f

XII

Barré. 2nd: or 3rd: fingers.

Barré.

rit.

a tempo.

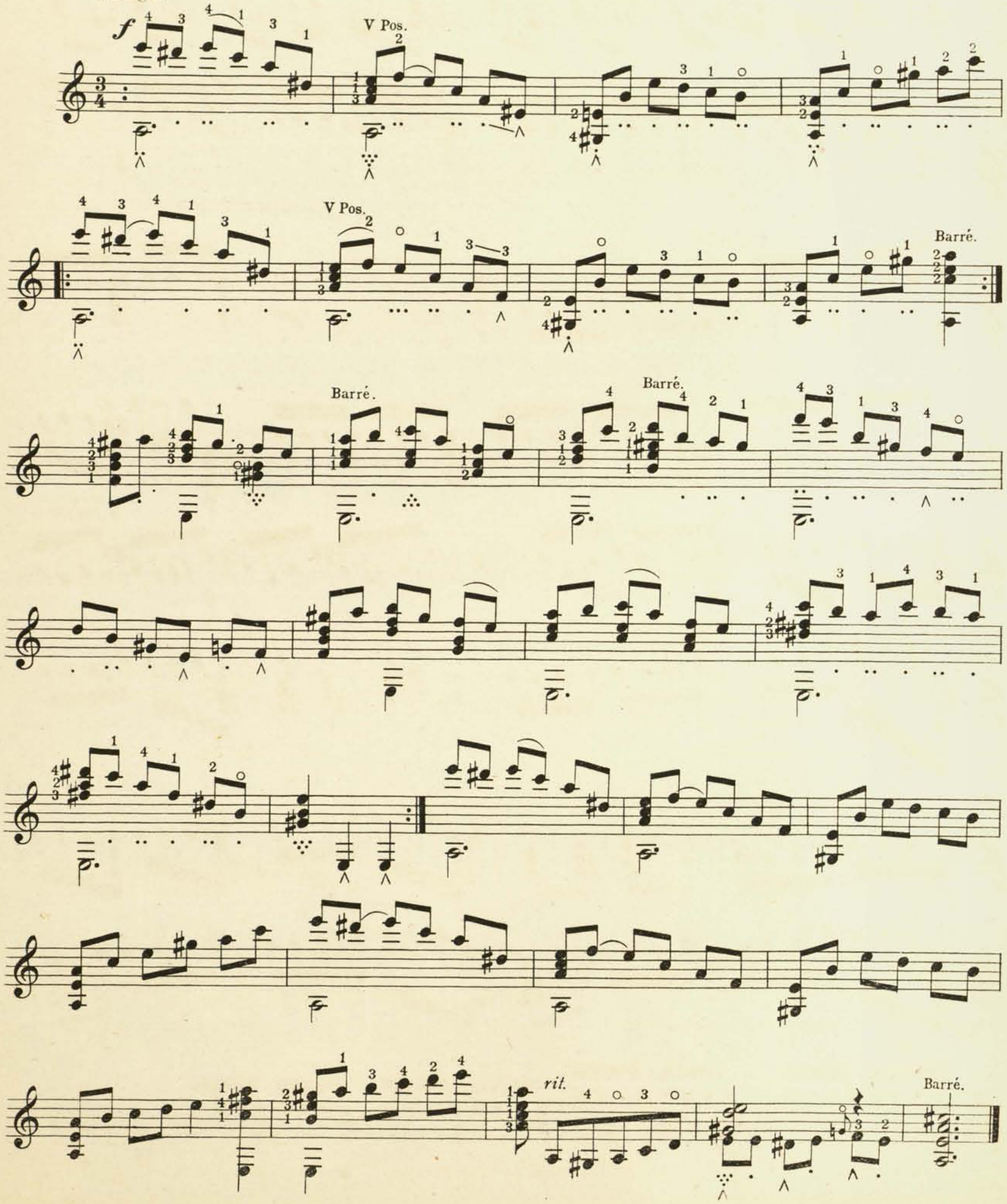
Barré.

dim e rall.

Study.

From Op: 2.

Allegro.



Divertimento.

Andante. con. moto.

Ernest Shand. Op: 6.

p *cres.*

pp *ritard.* *Cadenza.*

Dolce.

p *p* *f*

rallentando.

p *cres.* *f*

p *fz*

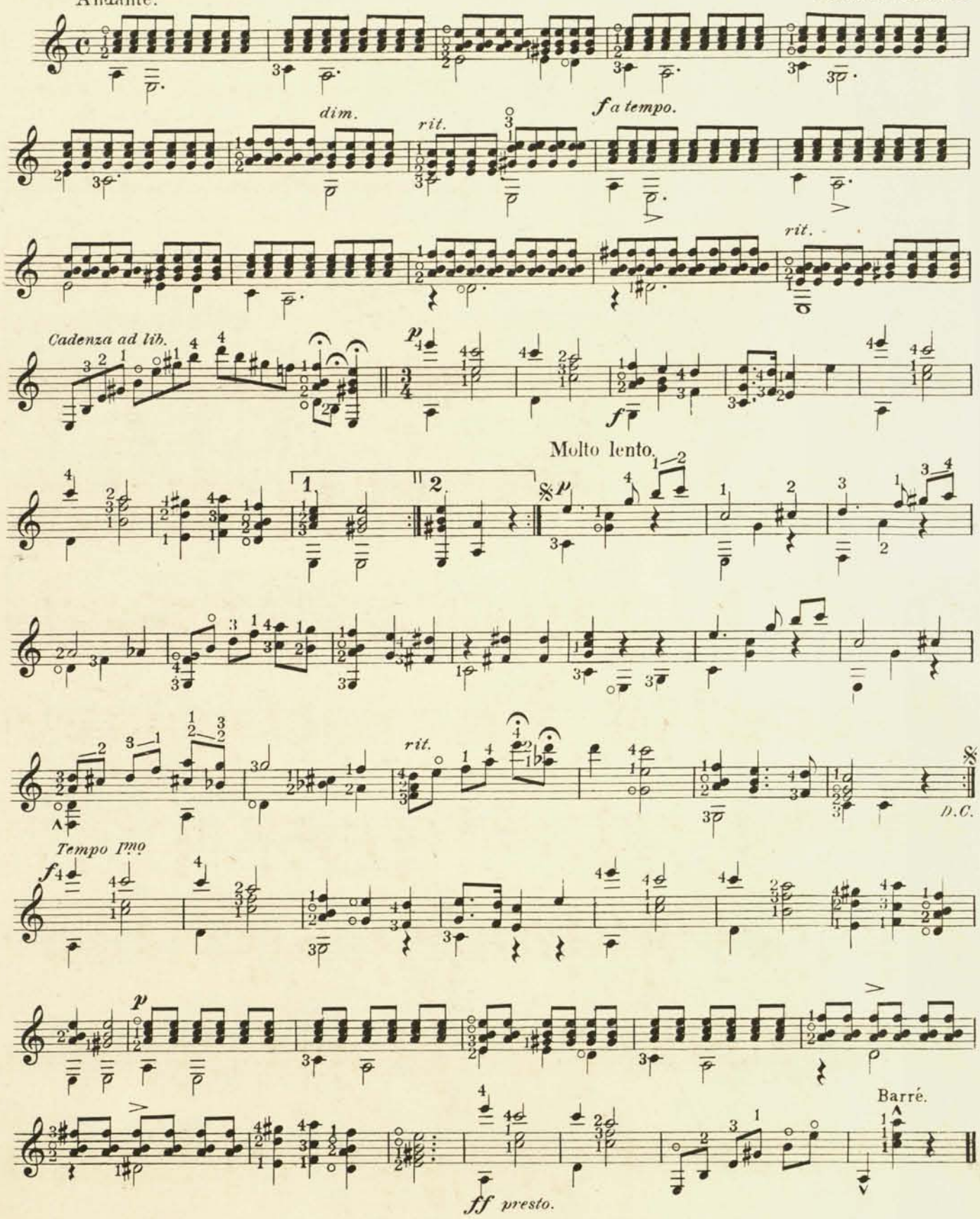
rall. *f*

A Fragment.

Prelude.

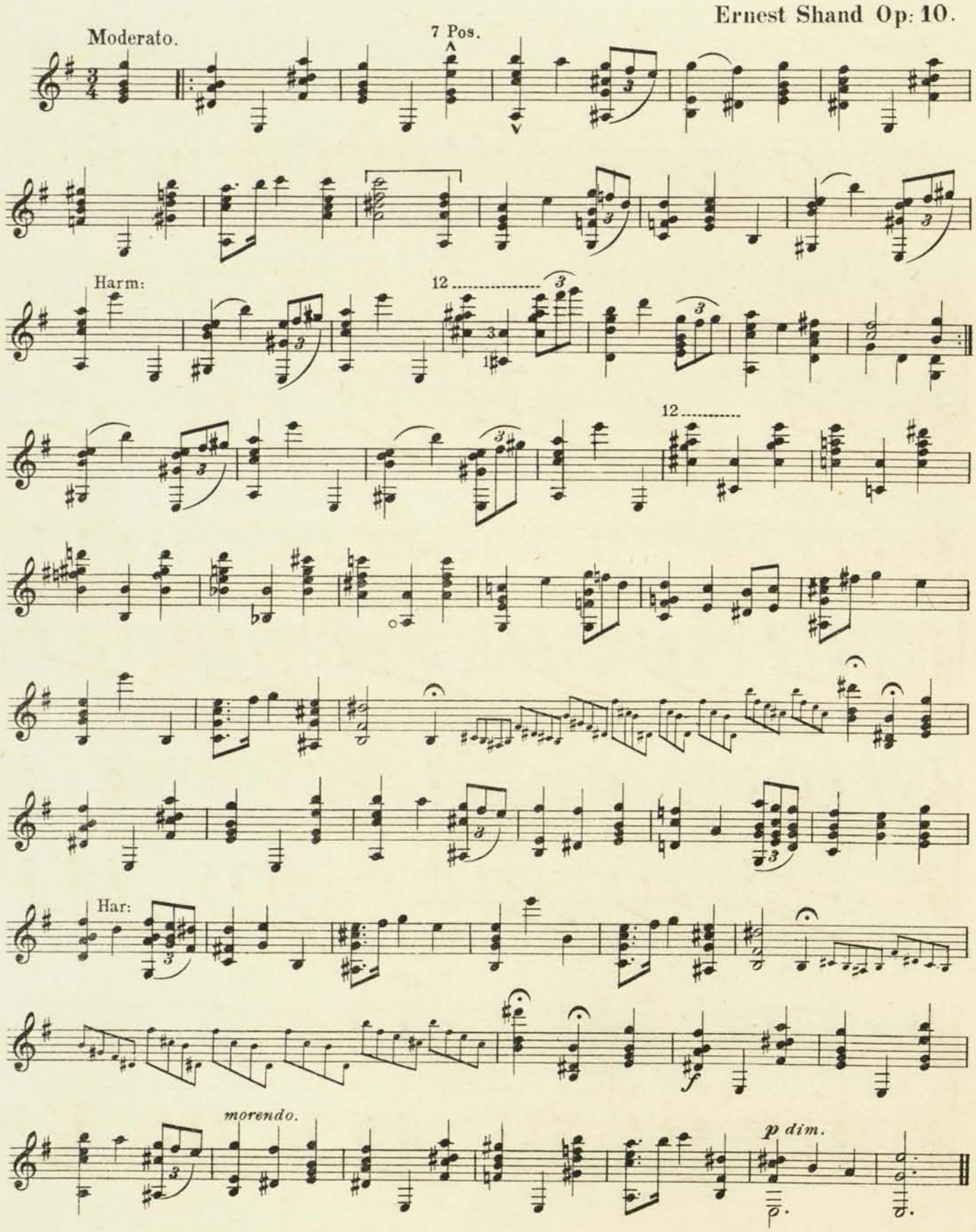
Andante.

Ernest Shand.



Farewell.

Ernest Shand Op: 10.



The Voice of Love.

GUITAR SONG.

Words & Music by **Ernest Shand.**

Con moto.

2nd & 4th St:

rit.

f

p

Sinks the sun in - to the West With glorious clouds now
Home - ward fly the hap - py birds Ca - rol - ling their

rit.

gol - den fleece, West - ern winds now hush'd to rest Throw kiss - es
eve - ning hymn, Migh - ty trees bend low their heads, Now sighs the

soft and all is peace; But sor - row fills my ach - ing
wind so low and dim, Let it whis - per to thy

a tempo.

f a tempo.

heart, *dim rit.* Love can find no rest - ing place.
heart The fer - vour that I feel for thee;

dim rit.

f a tempo.

Lov'd one, why should we part?
Let the song-ster's tune-ful lay

f My soul is thine
Plead my passion,

a tempo.

f what e'er be-tide!
love, for me!

p cres. Ah!

f *gliss.* *p* Barre.

p Lov'd one,

ff *p*

re-turn to me, Ah! can'st thou let me plead in vain, My

1st Verse.

soul be-longs to thee, ah! Give me all my love a-gain. *D.C.*

2nd Verse.
appassionato.

Give me all thy love, Give me thy love, Can'st thou let me plead in vain, my

ff *ff*

love, my love!
accell. *rit.* Barré.

FINE.

The Voice of Love. (Guitar.)

Andante Expressivo.

AIR FOR THE GUITAR.

Melodie ben marcato.

dolce.

Ernest Shand. Op: 60.

cres.

f

p

piu presto.

f

cres.

p

f

p

cres.

f

Cadenza.

f

pp

Tempo Imo

cres.

dolce.

p

smorzando.

Fine.

Graceful Dance.

MORCEAU DE SALON.

Ernest Shand. Op: 29. No. 2.

Andante. *p* 2nd String. Allegretto. Glissè.

molto rit. *a tempo.* *sf*

p dolce. *f* *p* *sf* *p*

1. 2. *f* *accell.*

accell. *dim.* *p* *rit.*

Barré.

piu lento. *pp* *Fine.*

Marche Triomphale.

Ernest Shand Op: 109.

Alla marcia.

f

Har:

Barré.

ff

Dolce.

f

Dolce.

Har:

Har:

Har:

Har.

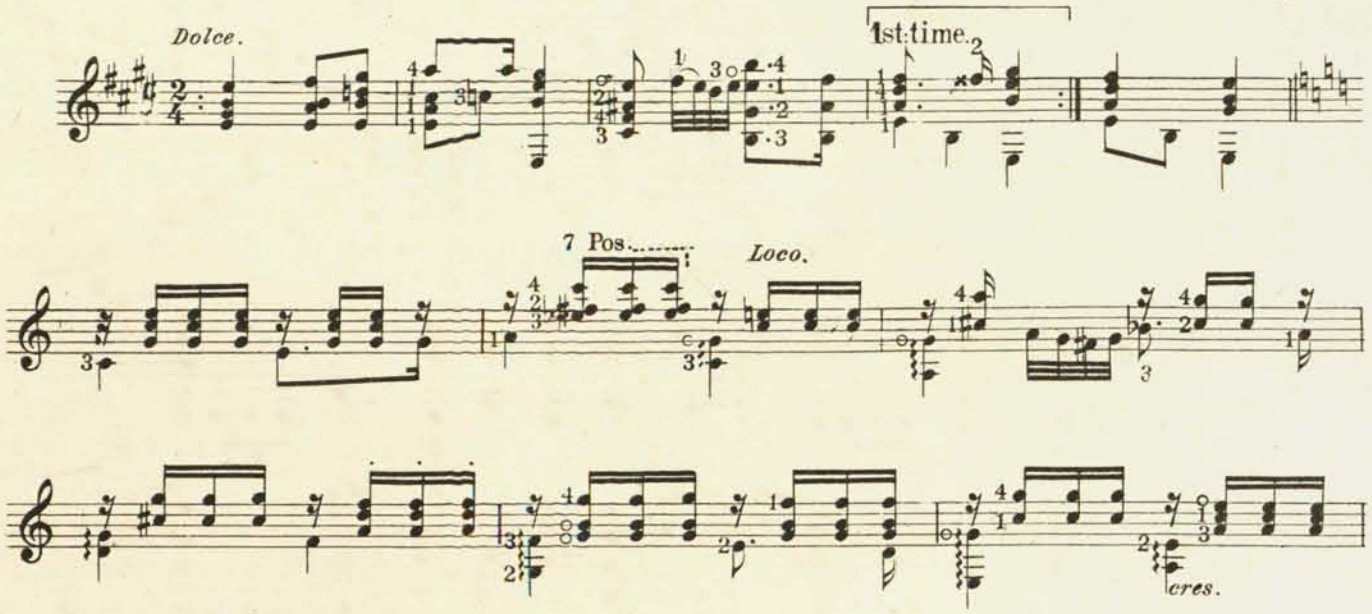
Har:

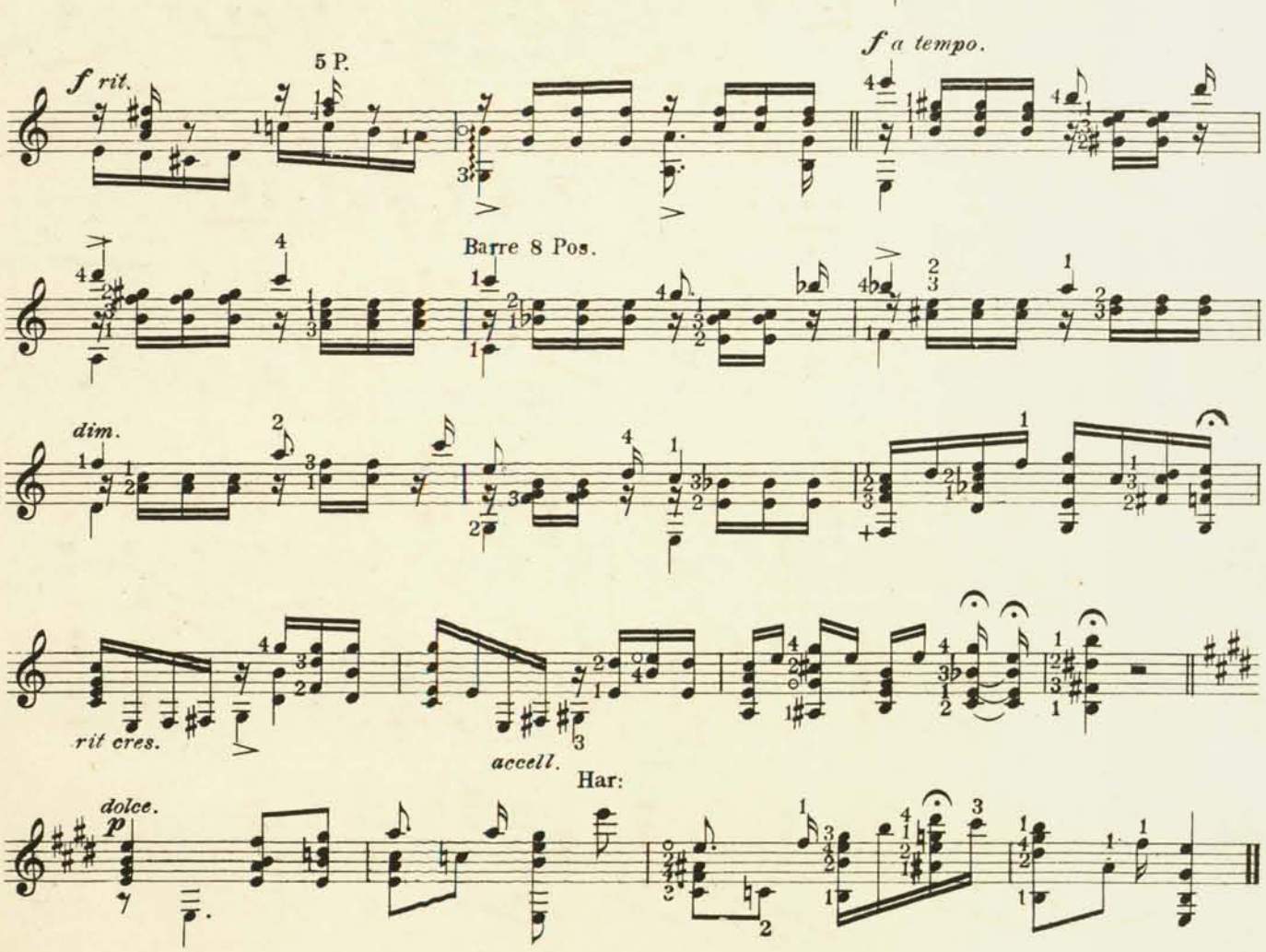
ff rit.

Fine.

Andante.

Ernest Shand. Op: 86.

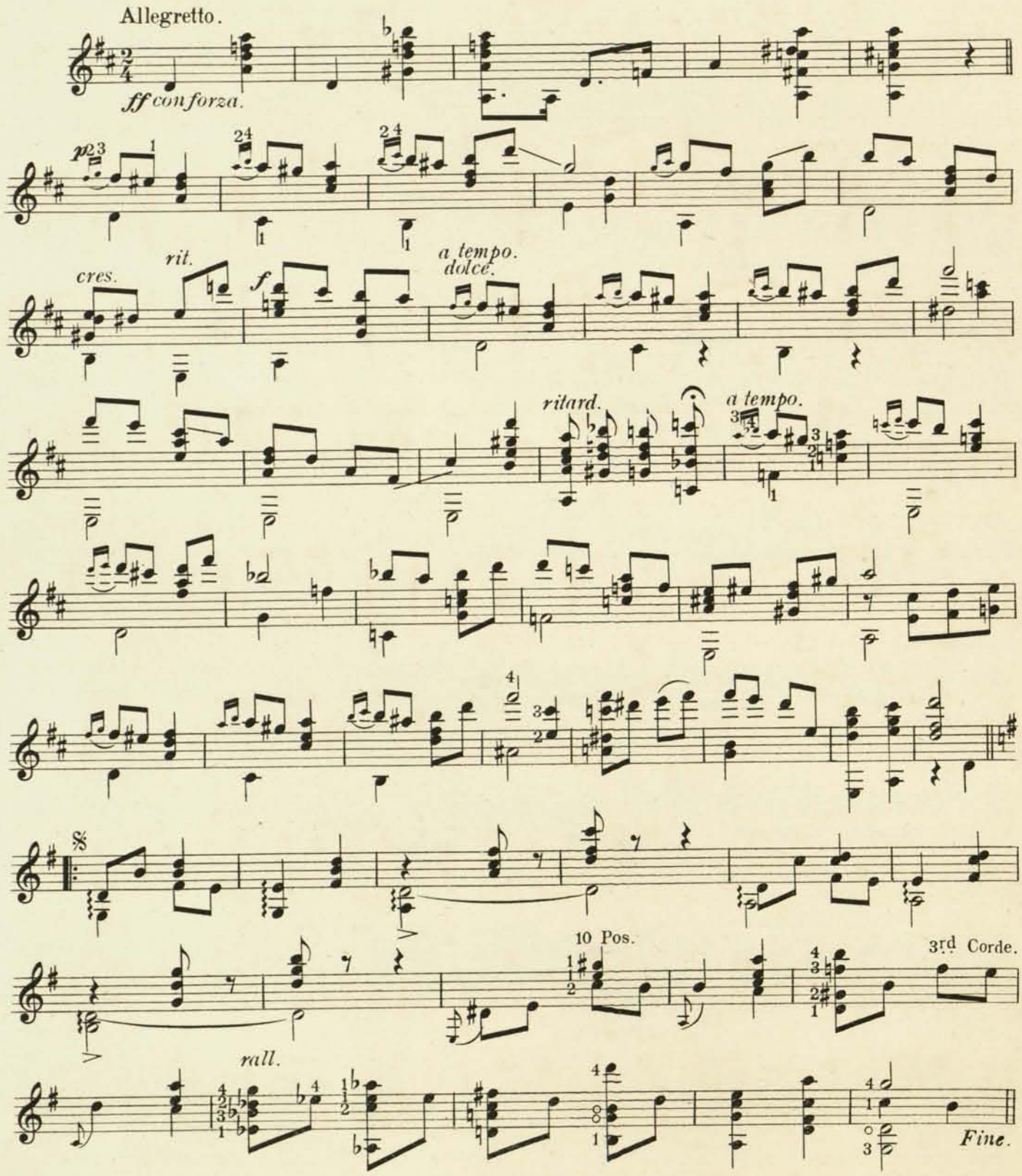




Scene de Ballet.

For GUITAR.

Ernest Shand. Op: 72.



f

a tempo.

rit.

8ve

D.C.% al Fine.

Coda.

a tempo.

rit.

presto.

Fine.

Mazurka Russe.

Moderato. Ernest Shand. Op: 21.

f *p* *rit.* *f a tempo.* *p*

Barré. 5 Pos. *Loco.*

Loco. 10 Pos.

f *dolce.*

f *p* *f* *f* Glissé. *dolce.* Glissé. *cres.* *f*

f 6 Pos. *Loco.* *f*

ff *FINE.*